

TESTED: CANON'S CSC
AN EOS BUT SMALLER



HIGH-KEY EFFECTS
SOFTWARE HOW-TO

Saturday 5 January 2013

amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

Canon's first CSC – the 18MP EOS M

EOS MINI

- SLR quality
- APS-C sensor
- Touch control



PHOTOJOURNALISM

PAGE 20

WORLD PRESS PHOTO

The most powerful news pictures from around the world



TESTED

SONY NEX-6

PAGE 55

The Wi-Fi-enabled 16MP CSC with DSLR-like controls



HOW TO

PAGE 37

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Contents

Amateur Photographer For everyone who loves photography

WE GET very serious about photography. With all the talk of pixels, optical performance, noise ratios and colour gamut it is pretty easy to forget that this hobby is supposed to be fun. The shock photographers get when they turn professional is that they have to photograph things they don't care about. As amateurs, we are blessed with a requirement to please only ourselves, and we need to keep that fact firmly in sight.

There are a lot of critical considerations about kit, paper and software, as well as the processes and techniques we use, but after a while we need to give ourselves a bit of a break. Photography is about making pictures rather than about the tools we use,

and while the tools in themselves are interesting and can make a hobby of their own, I think it is essential every now and then to step away from what we normally do and to go back to basics.

That's why we have people like Andrew Sanderson in the magazine (see pages 37-40). I don't expect you to make gum prints full-time and to throw away your nice inkjet, but I know that if you give this ancient process a try it will have a positive impact on the way you think about pictures when you look through your DSLR.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

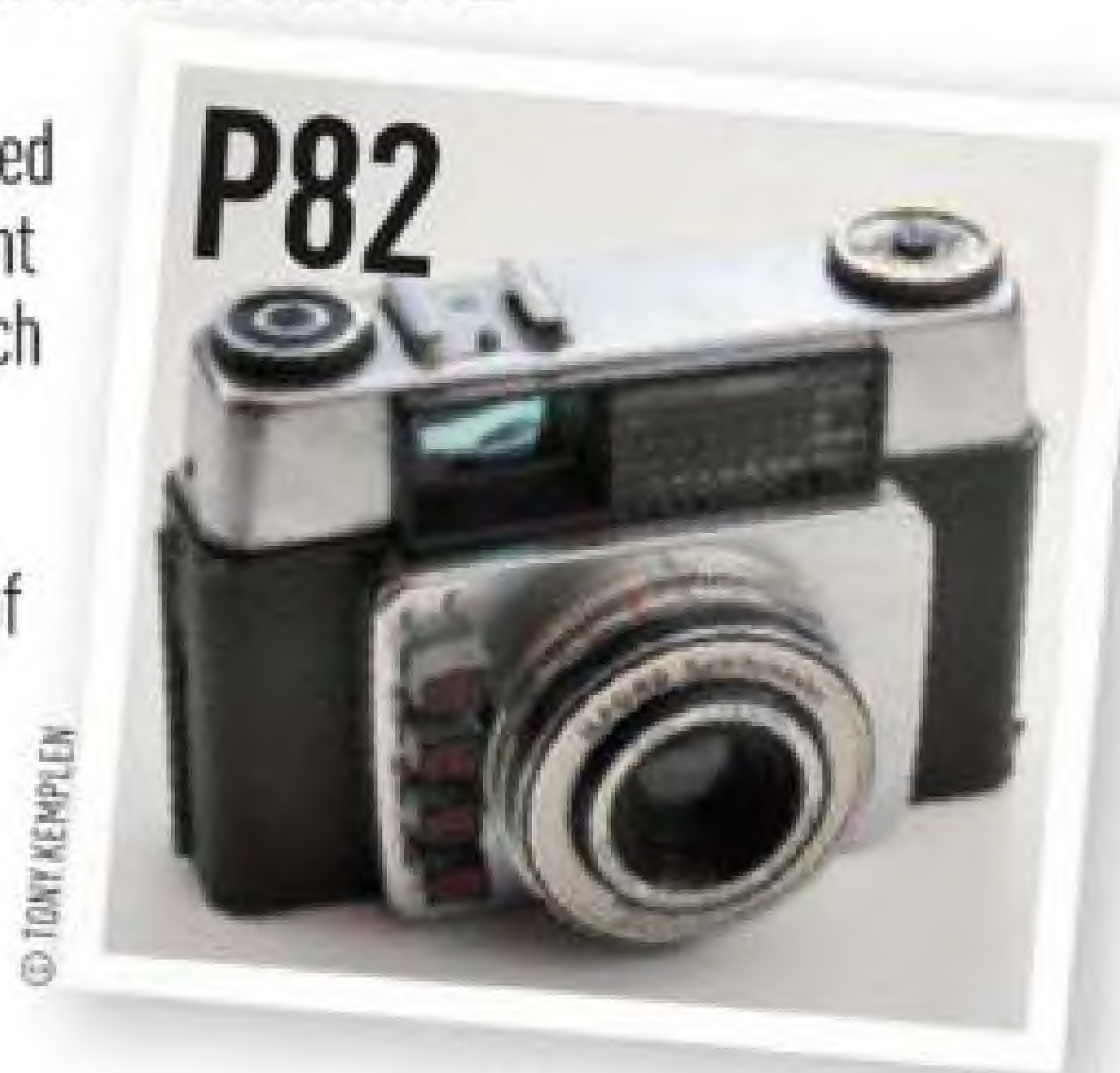
UK entrants scoop honours at Travel Photographer of the Year 2012; Superzooms fail to stem sales slide; Council under fire after AP story; Sony World Photography Awards 2013 deadline looms; CSC production rockets 42%

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The latest books, exhibitions and websites

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When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems. This week he looks at the Ilford Sportsmaster



© TONY KEMPLER

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Martin Evening explains how to transform a standard photograph into a faded high-key image using Adobe Camera Raw for Photoshop or Lightroom

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We put **Canon's first compact system camera, the EOS M, through its paces**



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Our experts answer your questions

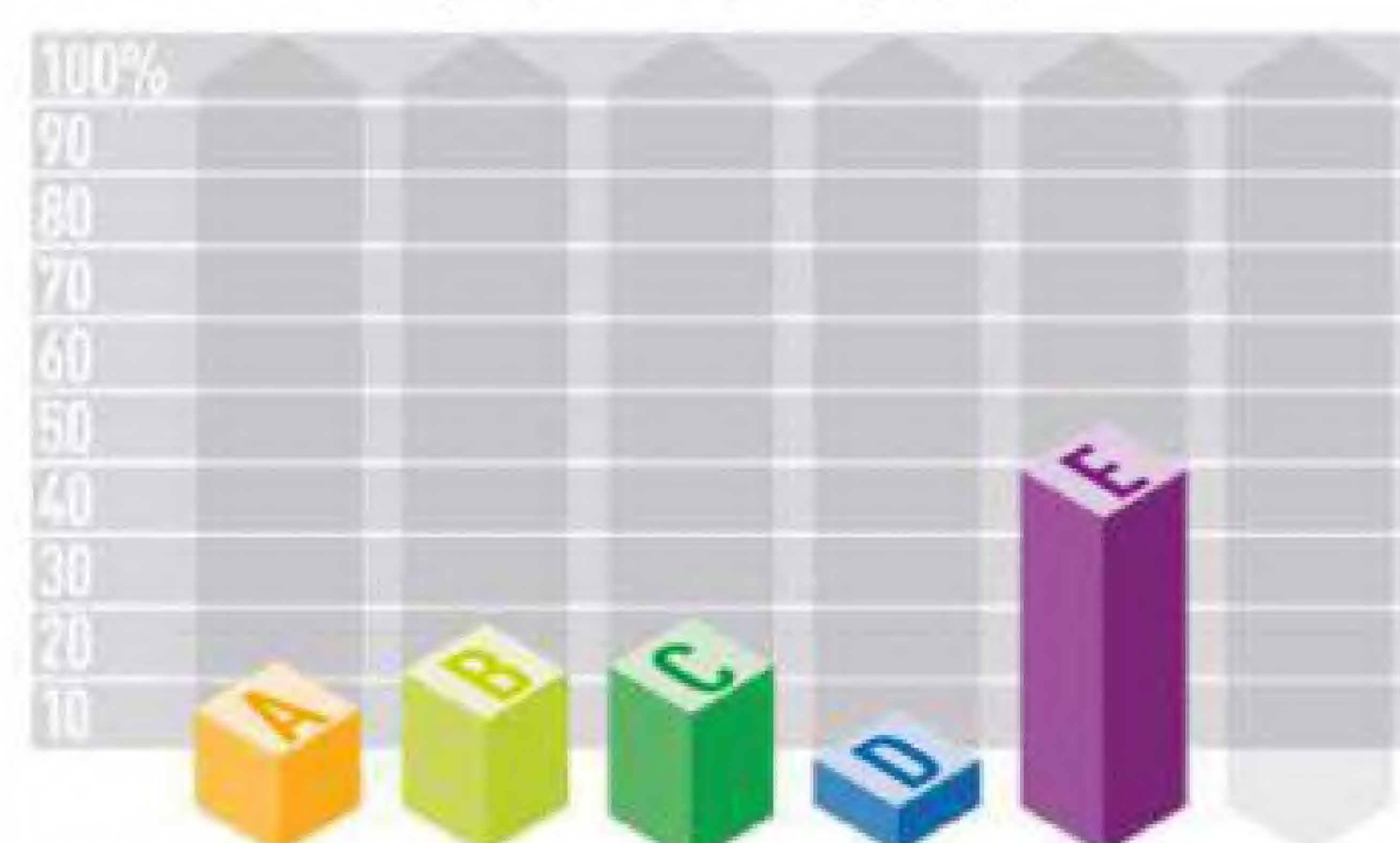
55 SONY NEX-6

Sony's new NEX-6 shares many of its features with the company's flagship NEX-7, but is more affordable and offers Wi-Fi control. Tim Coleman puts it to the test

THE AP READERS' POLL

IN AP 8 DECEMBER WE ASKED...

What was it that got you into photography?



YOU ANSWERED...

A My first great picture	12%
B Someone else's great picture	18%
C The equipment	19%
D The science	5%
E The things I was photographing	46%

THIS WEEK WE ASK... How do you give yourself a break from your photo norm?

VOTE ONLINE www.amateurphotographer.co.uk

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Stephen Mayes, World Press Photo jury secretary and managing director of the VII agency, looks at the role of photojournalism, the impact it has in today's world and how the WPP can help to highlight some of today's most pressing issues. He talks to Oliver Atwell



© ADAM PRETTY, AUSTRALIA, GETTY IMAGES

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Yousuf Karsh fled persecution in Armenia to become one of the 20th century's most famous portrait photographers. David Clark looks at his life and work

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APN News

News | Analysis | Comment | PhotoDiary 5/1/13

I was petrified
Whistleblower Michael Woodford
tells all, page 7

UK entrants scoop honours at TPOTY • First UK winner in five years

BRIT WINS TRAVEL PHOTO CONTEST

BRITISH photographer Craig Easton has won the Travel Photographer of the Year 2012 title, the first Briton to win the award since 2007.

Easton fought off around 20,000 other entries from more than 90 countries with a portfolio that included a series of images shot in Paris (see right) and the Western Isles of Scotland.

His prizes included £2,500 cash and an expenses-paid photography commission from sponsor Cutty Sark Blended Scotch Whisky, as winner of the Cutty Sark Award.

Easton said he captured his winning photos using a Nikon D3X, and described the award as a 'great honour'.

He told AP: 'To have my photography selected as the overall winner from the highest quality international competition is an immense thrill.'

Meanwhile, 15-year-old Samuel Fisch from the USA won the Young Travel Photographer of the Year title and a Fujifilm X-S1, while Norwegian amateur photographer Hilde Foss was named winner of the One-Shot – Water category, with an image of a kayaker, earning a Fujifilm X10 prize.

The New Talent Award went to semi-professional photographer Alessandra Meniconzi, from Switzerland, who works as a teacher and graphic designer. Her prizes included a Fujifilm FinePix X100.

The Celebration title was won by Enrique López-Tapia from Spain, who will receive a paid commission from *Condé Nast Traveller* magazine.

In the portfolio section, Marsel van Oosten from the Netherlands scooped



© CRAIG EASTON, TPOTY.COM

the Wild Planet crown with photos of the Namibian night sky, which judges hailed as 'stunning'. Van Oosten shared first place in the Travel Shorts video category with the UK's James Morgan.

Lung Liu (Canada) claimed top spot in Journeys, and Philip Lee Harvey from the UK bagged the People Watching portfolio title for his 'enchanted' images of groundnut harvesting in Burma.

Anka Sliwa, also from the UK, swept to victory in the Big City section.

The Young Photographers' Alliance Emerging Talent award went to American Chase Guttman, aged 16.

The award for Best Single Image in a Portfolio was handed to Michal

Jastrzebski (Poland) for Wild Planet, Andrew Newey (UK) for Journeys and Timothy Allen (UK) for People Watching. Their prizes included an historic print from the Royal Geographical Society (RGS) archive in London.

The best images from this year's contest are due to go on show at the RGS from 12 July–18 August.

Competition judges included renowned photographers Eamonn McCabe and Steve Bloom.

The contest pulled in entries from amateur and professional photographers worldwide.

A gallery of winning images can be viewed at www.tpoty.com.

SNAP SHOTS

● A 5x5in online print service for users of the photo-sharing website Instagram has been launched by London lab Metro Imaging. The service costs 35p per print, on either matt or gloss Fujicolor Crystal Archive paper. 'The service, available on Metroprint's online uploader, is designed for high-quality prints either from your desktop to your door, or as a walk-in service in our EC1 London lab through the kiosk service,' says Metro, adding that the prints will be ready within two days, not including delivery time. For details, visit www.metroimaging.co.uk.

● Two UK-born artists have made it onto the shortlist of the Deutsche Börse Photography Prize 2013. Mishka Henner and Chris Killip join Adam Broomberg (South Africa) and Cristina De Middel (Spain) as this year's finalists for the €30,000 prize.

SUPERZOOMS FAIL TO STEM SALES SLIDE

BRITISH sales of fixed-lens digital compact cameras fell 16% in October 2012, despite a 9% rise in demand for superzoom models.

Meanwhile, sales of Wi-Fi-enabled cameras, both fixed-lens and interchangeable, shot up 195% compared to October 2011.

'A key trend is that fixed-lens cameras

are declining in volume, affected by high home penetration on one side and smartphone business on the other, which also means consumers are reluctant to spend on low-end products,' said a spokesperson for GfK Retail and Technology UK, which compiled the data.

'Long-zoom and high-feature products, and Wi-Fi in particular, have seen

exceptional growth in the past few months due to photokina 2012 in September.

'Additionally, there were increases for accessories, driven by the growth of changeable-lens cameras which are creating a platform for additional tripods, flashes, bags and further accessories. Photo sales at Christmas are expected to do well because of new product ranges and manufacturers.'



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 2 January

EXHIBITION Africa – In a Different Light by Graham Hobart, until 4 January at the National Geographic Store gallery, London SW3 1JJ. Tel: 0207 589 4583. Visit www.nglondonstore.co.uk.

DON'T MISS New Year Ramble with the Ranger (10.30am-12.30pm, cost £5) at Scotney Castle, Lamberhurst, Tunbridge Wells, Kent TN3 8JN. To book call 01892 893 860. Visit www.nationaltrust.org.uk.



© GRAHAM HOBART

Thursday 3 January

EXHIBITION Art in the Wild by Roger Hooper, until 6 January at gallery@oxo, London SE1 9PH. Tel: 0207 021 1600. Visit www.coinstreet.org.

EXHIBITION Garden of Eden by Andrzej Maciejewski, until 4 January at Dimbola Lodge Museum & Galleries, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Friday 4 January

EXHIBITION Grim Street by Mark Cohen, until 27 January at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

EXHIBITION Winter in America by Justin Maxton and Erin Trieb, until 6 January at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.



© MARK COHEN

Saturday 5 January

EXHIBITION International Garden Photographer of the Year, until 10 March at Nymans, Handcross, near Haywards Heath, West Sussex RH17 6EB. Tel: 01444 405 250. Visit www.nationaltrust.org.uk. **EXHIBITION** Taylor Wessing Photographic Portrait Prize, until 17 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2463. Visit www.npg.org.uk.

Sunday 6 January

DON'T MISS Winter Walk – Wildlife Management (2pm-4pm, cost £5). A countryside walk at Greenway, near Brixham Devon TQ5 0ES. Tel: 01803 842 382. Visit www.nationaltrust.org.uk. **EXHIBITION** Cartier-Bresson: A Question of Colour, until 27 January at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetthouse.org.uk.

Monday 7 January

EXHIBITION Site Specific_LONDON by Olivo Barbieri, until 12 January at Ronchini Gallery, London W1S 1AN. Tel: 0207 629 9188. Visit www.ronchinigallery.com. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Tuesday 8 January

EXHIBITION E Chambré Hardman, until 17 February at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk. **EXHIBITION** AMPS: Photofusion Salon 2012 (display of members' images), until 18 January at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

Photographers blast officials' stance

COUNCIL UNDER FIRE AFTER AP STORY

AP RIGHTS WATCH
Committed to defending your photographic rights!

MERTHYR Tydfil County Borough Council has received complaints from

photographers following an article about its photographic policy published in AP (see News, 8 December).

In an email sent to AP, the council's corporate communications manager Lee-Anne Leyshon said she hopes photographers will not be discouraged from pursuing their hobby.

'We're receiving emails from readers from linked pages to your website asking why Merthyr Tydfil County Borough Council is banning photography,' she said.

Leyshon added: 'The Council is not banning photography, neither is it "anti-photographers" in any way and we already enjoy a productive relationship with various amateur photographers and camera clubs.'

Leyshon said that the Council, as a 'corporate parent', takes a sensible approach intended to safeguard



photographers and their subjects.

'Indeed, this process has regularly enabled amateur photographers to work successfully with the Council at various events, where they have freely shared their photographs afterwards with the Council for promotional purposes, and – in return – the Council has credited the amateur photographer,' she added.



© STEPHEN WRIGHT (UK), SONY WORLD PHOTOGRAPHY AWARDS 2013

SONY PHOTO AWARDS DEADLINE LOOMS

AMATEUR photographers have until 4 January to enter the Sony World Photography Awards 2013, which carries a \$5,000 cash prize.

Organisers have released selected images from this year's Open category, among them an image by UK photo enthusiast Stephen Wright (see above) and Tomasz Borkowski from Poland (see right).

The professional category, worth \$25,000, closes on 9 January.

The winners will be announced in April. To enter, visit www.worldphoto.org.



© TOMASZ BORKOWSKI (POLAND), SONY WORLD PHOTOGRAPHY AWARDS 2013

Images from Tomasz Borkowski (above) and Stephen Wright (top), who have entered the Sony World Photography Awards 2013

CHRISTMAS CROSSWORD AND QUIZ ANSWERS

Crossword Answers

Across: 4 Safelight
8 Ansel Adams 10
Portrait 15 Developer
16 Tilt and Shift 18
Pentax 19 Memory
Card 20 Negative 22
Geoffrey Crawley 24
Extension Tubes 27
Nikon F 30 Bellows 32
Robert Capa 33 Sigma
34 Gitzo 35 IXUS 36
Autofocus 37 Kelvin
38 Rolleiflex
39 Photoshop

Down: 1 APS 2 Leica
3 Wray 5 Hasselblad
Lunar 6 Hotshoe
7 Guide Number
9 Loupe 11 Raw Image
12 Polaroid 13 Pinhole
14 Zenit 17 HDR 21
Tripod 23 Depth of
Field 25 Softbox 26
Olympus 28 Kodak 29
Cyanotype 31 Weegee

Quiz Answers

Camera 1 (Leica) and
photographer D Henri
Cartier-Bresson

Camera 2 (Olympus)
and photographer E
Jane Bown

Camera 3 (Olympus)
and photographer B
David Bailey

Camera 4 (Nikon)
and photographer A
Don McCullin

Camera 5 (Speed
Graphic) and
photographer C
Weegee

AP interviews Michael Woodford at his London home

OLYMPUS WHISTLEBLOWER: 'I WAS PETRIFIED'

OLYMPUS scandal whistleblower Michael Woodford agrees to be photographed on the balcony of his riverside apartment near London's Tower Bridge.

The scene could have been lifted from the opening shots of the *Dragons' Den*, where TV viewers are treated to a glimpse of a luxury lifestyle earned by high-flying business people.

A year ago, however, the picture was far less rosy. The balcony doors were firmly closed. It was a different story.

Woodford felt vulnerable, wary of being pictured outside his London bolt-hole, which offers panoramic views across the Thames.

He feared that any photograph exposing the precise whereabouts of the property could heighten any threat from a would-be assassin.

'I was petrified,' he tells AP.

The police had, after all, advised him to fit a reinforced front door and seal up his letterbox. And a team of armed officers would be made available on demand, should he need them.

At the time, *Facta*, a respected Japanese financial magazine, had reported that 'antisocial forces', aka the country's deadly 'Yakuza', may have been on Woodford's trail.

He had fled Japan following

a boardroom bust-up that had triggered an 'eight-minute corporate execution' and led to Woodford catching the first flight out of Tokyo, as an ex-employee, on 14 October 2011.

There has since been no evidence linking the criminal underworld to the now well-publicised accounting scandal, but Woodford admits that exposure of events, and a book he has written about his experiences, have taken their toll.

Exposure: Inside The Olympus Scandal is a real-life thriller, in which Woodford gives his account of the £1.1-billion cover-up that wiped more than three-quarters from the value of one of Japan's top companies at the end of 2011.

PERSONAL PRICE

Helping to uncover, and publicise, corporate wrongdoing threatened Woodford's health and almost cost him his family life. The book itself also carried a personal pricetag.

The businessman-turned-author ditched initial plans to employ a ghost-writer and chose the more time-consuming option. That meant him having to re-write swathes of text, as lawyers pored over every word for any potential legal fallout after publication.

'It nearly killed me doing it,'



© CHRIS CHEESMAN

said Woodford. 'I started at the beginning of June, getting up at around five and working straight through to 10pm. Then it needed to go through three sets of lawyers. Certain bits had to come out. Other [sections] had to be revised... I wanted it to be candid and frank... not tame and sanitised.'

Writing the book helped Woodford fight off the stress that the drama had put him, and his family, under for many months.

Although cathartic, the process also rekindled painful

experiences, such as the night-time screams of his Spanish-born wife, Nuncy, who felt immense anxiety in the weeks after the scandal was exposed.

'We could have broken up,' says Woodford. 'But I don't think that's unique to us. I think for any marriage or couple who suffer extreme emotional [stress]... it doesn't make you together. It accentuates your differences. That is what happens in those situations.'

● More from this interview will be published in a future issue



Do you have a story?

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CSC OUTPUT ROCKETS 42%

INTERCHANGEABLE-LENS

camera production has risen by more than 42%, according to the Japan-based Camera & Imaging Products Association (CIPA). Output surpassed two million units in October 2012, marking an increase of around 42.5% in both volume and value terms compared to the same month in

2011. Lens production shot up more than 22%. However, production of fixed-lens compact cameras nose-dived 30.5% over the same period.

Although the total number of digital still cameras leaving the factories of CIPA members fell 21.8%, market value only dropped by 4.1%.

The number of interchangeable-lens cameras shipped to Europe grew 36.5%, while shipments to the domestic, Japanese, market remained around the same.

Meanwhile, shipments to the American markets rocketed by nearly 50%.

CIPA members include Canon, Nikon, Olympus, Sony, Panasonic and Fujifilm.

AP
THIS
WEEK
IN...

1929

AP paid tribute to the beauty of 'snow-laden trees' this week in 1929. It stated: 'No phase of our varied English weather is so impressive, and no sight so vivid as "the new soft fallen mask of snow". Even the non-artistic eye can appreciate the dazzling beauty of the fleecy-mantled landscape and the wonder of the "large white flakes falling on the city brown, hushing the latest traffic of the drowsy town". Snow is a transformer; it creates pictures where none existed previous to the fall, yet the foundations are the same. Trees and shrubs, for example. Many are beautiful, I grant, others lack this distinction; yet it is precisely these latter which often provide wonderful camera subjects once the great transformer has operated.'



CLUBNEWS

Club news from around the country

GRIMSBY TELEGRAPH CAMERA CLUB

Mike Whittaker from Cleethorpes was the November winner of the Grimsby Telegraph Camera Club's monthly photo competition. Aimed at local photographers, the prize is a £70 canvas print from Comley Cameras, reports thisisgrimsby.co.uk.

HAILSHAM PHOTOGRAPHIC SOCIETY

The East Sussex club says it will set digital images to music at its annual colour show in March. There will be three sessions: 1 March at 7.30pm; and 2 March at 2.30pm and 7.30pm. The show will take place at the Civic Community Hall, Vicarage Lane, Hailsham, East Sussex BN27 2AX. Tickets cost £5. To book call 01323 845 569. Visit www.hailshamphotographicsociety.co.uk.

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Ilford-branded disposable models

SHOCK DEMAND FOR 'NEW' B&W CAMERAS

UNEXPECTED demand for black & white film cameras has prompted the launch of two Ilford-branded disposable models from Harman technology Ltd, each sporting a 'new look'.

Steven Brierley, Harman's director of sales and marketing, said: 'We continue to be surprised at the number of requests we get for retro-style black & white film cameras.'

'Many are from digital users who now want the look of real black & white prints from a film negative, especially when they go to events and parties.'

There are two film choices available, each delivering 27

exposures: the Ilford XP2 Super single-use camera, which uses C-41 processing; and the HP5 Plus, which requires black & white film chemistry.

The redesigned cameras each include a flash and cost around £8.99.

A process-paid version of the HP5 Plus camera costs £14.99.

A Harman spokesperson explained that the HP5 Plus is a relaunched and redesigned, camera, while the XP2 Super was previously only available in the United States.

For details call Harman on 01565 684000 or visit www.harmanexpress.com.

COPYRIGHT UNDER SPOTLIGHT ONCE AGAIN

PHOTOGRAPHERS

have protested over planned changes to copyright laws as a Government Bill makes its way through Parliament.

The Enterprise and Regulatory Reform Bill 2012-2013 contains proposals that many photographers fear will threaten copyright holders. It has reached the committee stage at the House of Lords for debate and any amendments.

Among the concerns are rights over 'orphan' works, where a copyright owner cannot be identified or traced.

Photographers assert that most of these orphan photos in the UK will be works created and owned by foreign parties, but that any identifying metadata is often routinely removed before images are published.

Photographers fear that, in an internet world, images

in any one country are constantly available to persons in all other countries.

In a letter to Business Secretary Vince Cable, backed by the Association of Photographers, they state: 'Despite advances in technology, there is no viable means by which any person or business can reliably and consistently ensure and endorse that photographs or illustrations of unknown origin are UK works, eligible for unlicensed or collectively licensed usage in the UK under the Bill.'





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 - [RG] **Reading** 7 Station Road
Tel: 0118 9592149
 - [SA] **Salisbury** 6 Queen Street
Tel: 01722 335436
 - [SO] **Southampton** 10 High Street
Tel: 023 8022 1597
 - [SC] **Southampton** 11 Civic Centre Rd
Tel: 023 8033 1720
 - [TA] **Taunton** 6 North Street
Tel: 01823 259955
 - [WI] **Winchester** 15 The Square
Tel: 01962 866203
 - [WR] **Worcester** 8 Pump Street
Tel: 01905 22314

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Bushnell Trophycam (Bear safe case) [TA] was £49.99.....	£29.99	Nikon 10-24 [MB].....	£649	Rogue 3-in-1 Honeycomb grid for flashguns [SA] was £39.99.....	£19
Canon SX150is [BS] was £159.99.....	£100	after cashback (finishes 21/01/2013) Nikon 14-24 [MB] was £1349.99.....	£1329	Samsung mv800 [RG] was £199.99.....	£149
Canon 10x42 LIS WP [BA] was £1499.99.....	£1249	Nikon 1 J1 + 10-30mm [MB] was £299.99.....	£269	Samyang 8mm fisheye Pentax fit [EX].....	£150
Canon NB-10L Battery (x3) [PO] £64.99.....	£39	Nikon Coolpix P500 [MB] was £229.99.....	£199	Samyang 24mm f1.4 Canon Fit [BR] was £519.99.....	£399.99
Canon NB-8L Battery (x3) [PO] was £39.99.....	£24	Nikon Coolpix P7100 [MB] was £329.99.....	£299	Samyang 85mm f1.4 Nikon Fit [BR] was £299.99.....	£259.99
Camera Armor (Nikon D300/D700) [SA] £40.....	£25	Nikon D90 + 18-105VR [BA] was £699.99.....	£549	Samyang 500mm F6.3 mirror [EX].....	£89.99
Camera Armor (Nikon D90) [SA] was £40.....	£25	Nikon S5100 + Digiscoping kit [TA] was £499.99.....	£369.99	Scrim Net throwover hide [DE] was £60.....	£40
Camera Armor (EOS 40D/50D) [SA] £40.....	£25	Nikon S30 [BS] was £79.99.....	£60	Sherpa Pro CF 537 [BA] was £79.....	£60
Deben Backpacker blind [DE] was £59.99.....	£44	Nikon 1 10-30mm lens [BA] was £179.99.....	£69	Sigma 18-250mm OS DC HSM Nikon Fit [BR] was £399.99.....	£299.99
Forest Optics 8x21 ED [BS] was £179.99.....	£129	Nikon EDG 8x42 [BA] was £1239.99.....	£1150	Sigma 10-20mm 4/3rds [BS] was £429.99.....	£300
Fuji T200 Black refurb [BA] was £99.99.....	£69	Nikon WU-1A w/less adapter for Nikon d3200 [TA] was £59.99.....	£39.99	Sigma 18-200mm OS (Nikon) [PO] was £299.99.....	£269
Fuji Z800 Red/Black (refurb) [BA] £99.99.....	£70	Nikon SU-800 Remote Commander [CO] was £299.....	£249.99	Sigma 50-500mm/f4.5-6.3 Nikon fit [BA] was £1099.99.....	£950
Fuji JZ300 [BA] was £89.99.....	£59	Nissin 622i Canon [FA] was £139.99.....	£109.99	Sigma 120-400mm/f4.5-5.6 Nikon fit [PL] was £649.99.....	£549
Fuji JZ500 [BA] was £94.99.....	£69	Nissin Di866 Nikon [BS] was £199.99.....	£170	Sigma 70-300mm APO Nik/Can fit [BA] Was £199.99.....	£139
Fuji JV 250 [BA] was £59.99.....	£49	Nissin MF18 Ringflash (Nikon fit) [PO] was £299.99.....	£259	Sigma 70-300mm DG Pen fit [BA] £149.99.....	£99
Fuji F500 EXR [BA] was £159.99.....	£99	Olympus EPL-3 with 14-150mm [BS] was £599.99.....	£500	Sigma EF610 (Nikon fit) [PO] was £149.99.....	£119
Hahnel Inspire Can/Nik [TA] was £169.99.....	£85	Olympus XZ-1 (Black) was £309.99 [PO].....	£269	Sony E18-200mm [BS] was £599.99.....	£400
Hahnel Inspire Liveview Nikon [SO] was £169.99.....	£139.99	Olympus E-P3 + 14-42mm (Silver) [PO] was £629.99.....	£549	Sony A18-135mm [BS] was £299.99.....	£249
Hama LED photo/video Slim Panel 40 Light [SA] was £89.99.....	£69	Olympus Pen E-PL5 + 14-42mm [BA] was £599.99.....	£539	Sony A16-50mm f2.8 [BS] £599.99.....	£499
Hawke PRO Stalk 10*56 [CO] £399.99.....	£349.99	Olympus PEN SEMA-1 microphone [BA] was £99.99.....	£80	Sony A18-250mm [PO] was £399.99.....	£349
Hawke 8x36 Frontier ED Open Hinged (Green) [PO] was £289.99.....	£229	Olympus 45mm/1.8 ED [BA] was £279.99.....	£229	Sony HVL-F58AM Flash [CO] £299.99.....	£199.99
Hawke 10x36 Frontier ED Open Hinged (Green) [PO] was £299.99.....	£239	Olympus OM-D Silver & 12-50mm [BA] was £1149.99.....	£1079	Sony HVL-F20s [SO] was £119.99.....	£94.99
Hawke Frontier 16-48x66 [DE] £499.99.....	£299	Olympus VF3 EVF [SO] was £179.99.....	£149.99	Sony HVL F20s flash [EX].....	£89.99
Hawke Endurance ED 16-48x65 Scope [PO] was £429.99.....	£329	Olympus FCON-PO1 Fisheye converter [SO] was £149.99.....	£99.99	Sony VCL-ECU1 0.75x adapter for 16mm NEX lens [BS] was £99.99.....	£49
Hawke Endurance ED 20-60x80 Scope [PO] was £589.99.....	£479	Olympus PP-1 Penpal [SO] was £89.99.....	£49.99	Sony LA EA2 Alpha lens adapter for NEX camera [BS] was £279.99.....	£229
Hawke Nature-Trek ED 16-48x65 Scope [PO] was £299.99.....	£249	Olympus MAL - 1 macro arm light [SO] was £59.99.....	£49.99	Sony LA EA1 [BS] was £149.99.....	£99
Holga 35mm camera [BS] was £34.99.....	£19	Opticron HR66 ED 45° Spotting Scope body [BA] was £699.....	£599	Sony A450 & 18-55mm [SA] was £299.99.....	£249
Kenko Lens2Scope all fittings [CO] was £129.99.....	£89.99	Opticron 10x42 DBA monocular [TA] was £299.99.....	£199	Stealth Gear 2 man chair [DE] was £99.99.....	£79
Kenko telescope lens adapter (EOS/Nikon) [BS] was £169.99.....	£99	Oregon ATC 9K action cam [SO] includes GPS module was £279.....	£189.99	Stealth Gear 1 man chair [DE] was £79.99.....	£59
Leica Summarit-Mf2.5/90mm [BR] was £1099.99.....	£999.99	OVL 114M Goto [FA] was £299.99.....	£249.99	Steiner 8x32 Skyhawk Pro [PL] £299.99.....	£199
Leica Summicron-M f2/35mm [BR] was £1999.99.....	£1799.99	Panasonic GF3 + 14-42 X lens black [RG] FREE ADOBE LIGHTROOM 3 was £549.99.....	£399	Steiner 8x42 Skyhawk Pro [PL] £369.99.....	£299
Leica Ever Ready Case for X1 [BR] was £159.99.....	£79.99	Panasonic GF3 body [BR] was £229.99.....	£199.99	Steiner 8x30 Safari Pro [PL] £299.99.....	£239
Leica Compact Charger for M [BR] was £99.99.....	£79.99	Panasonic G3 Olympic special edition (Twin lens kit) [BR] was £549.99.....	£499.99	Steiner 10x32 Skyhawk Pro [PL] £329.99.....	£259
Leica V-Lux 30 [BR] was £349.99.....	£299.99	Panasonic BCE 10 battery [TA] was £39.99.....	£20	Steiner 10x42 Skyhawk Pro [PL] £399.99.....	£319
Leica X2 [BR] was £1575.....	£1299.99	Panasonic FX77 [BS] was £129.99.....	£100	Steiner 8x44 Discovery [TA] £1149.99.....	£799
Leica Hand Grip for M9 [EX].....	£150	Panasonic LX7 Pentax Q Lens kit (3.2/6.3/18mm) [PO] was £329.97.....	£199	Steiner 8x30 Safari Pro [PO] £289.99.....	£199
Leica digital adapter Televid 42302 [TA] was £38.....	£19	Pentax 50-200mm/F4-5.6 ED [BA] £149.99.....	£89	Steiner 10x26 Safari [PL] was £149.99.....	£119
Lens Baby Soft Focus Optic [EX].....	£50	Pentax K30 Blue Body [BA] was £399.99.....	£349	Swann Outback camera [BA] was £129.99.....	£99
Lenspen Panomatic plus adapter [TA] was £24.99.....	£12	Pentax RZ18 black [RG] was £129.99.....	£99	Swarovski 10x32EL WB [SO] £1395.....	£1199.99
Lowepr Classified Sling 220AW Black [SA] was 99.99.....	£69	Pentax WG2 Black [BA] was £229.99.....	£199	Swarovski 8 x 32 EL WB Green [original] [SA] was £1249.....	£1150
Marumi ringflash Nikon [FA] was £140.99.....	£109.99	Pentax AC Adapter AC76H [TA] was £99.99.....	£49	Swarovski UCA camera adaptor [SO] was £239.00.....	£209.99
Marchwood 20x60 binos [BS] was £119.99.....	£59	Pentax DCF ED 10x43 [CO] £799.99.....	£499.99	Tamron 70-200mm F2.8 Canon fit [CO] was £599.99.....	£499.99
Manfrotto Suction Kit 241V [TA] was £85.....	£49	Pentax Battery Holder BH109 [TA] £34.99.....	£19	Tamron 35-200mm Nikon AF (no motor) [BS] was £89.99.....	£49
Metz 36AF-4 Pentax [BS] was £89.99.....	£60	Pentax Marine Hydro [CO] £199.99.....	£129.99	Tamron 28-75mm (Canon fit) [PO] Was £359.99.....	£299
Metz 24AF-1 Sony [BS] was £69.99.....	£50	Ricoh GXR + 28-300 [RG] was £499.99.....	£299	Tamron 28-75mm (Nikon fit) [PO] was £359.99.....	£299
Metz 50AF-1 Sony fit [BA] was £169.99.....	£149	Pentax 100mm F2.8 WR Macro [CO] was £524.....	£449	Tilt pod for compacts/i-phone [TA] was £18.99.....	£9.99
Metz 36AF-5 Canon fit [BA] was £99.99.....	£79	Pentax 40mm F2.8 LTD Silver [CO] £499.....	£429	Velbon V4 unit Cross arm [TA] £69.99.....	£29.99
Nikon 18-200 VR [MB] now £559.99.....	£499.99	Pentax 40mm F2.8 LTD Black [CO] £349.....	£299	Velbon V-4 Boom arm head [BA] was £69.....	£45
after cash back (finishes 21/01/2013) Nikon 40mm Micro [MB] was £229.99.....	£199	Ranger Pro 8x33 [PL] was £429.99.....	£339	Zeiss Tripod kit Carbon 1 [BA] was £500.....	£399
Nikon 85mm Micro [MB] was £419.99.....	£399	Ranger Pro 8x42 [PL] was £499.99.....	£399	Zeiss 10x25 monocular [BA] was £249.99.....	£200
Nikon 16-85mm [MB] after cashback (finishes 21/01/2013)	£399	Ranger Pro 10x42 [PL] was £549.99.....	£439	Zeiss 10x32 T* FL [SO] was £1149.99.....	£999.99

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley

© RICHARD ROSS



BOOK

Juvenile in Justice

By Richard Ross

Self-published (www.juvenile-in-justice.com), \$29.95 (around £18.60), paperback, 192 pages, ISBN 978-0-9855106-0-2

WITH high incarceration rates and harsh sentences, the American attitude to youth crime is unique in the developed world. Many sobering statistics accompany Richard Ross's photographic journey through the US juvenile justice system, the result of which is this outspoken book.

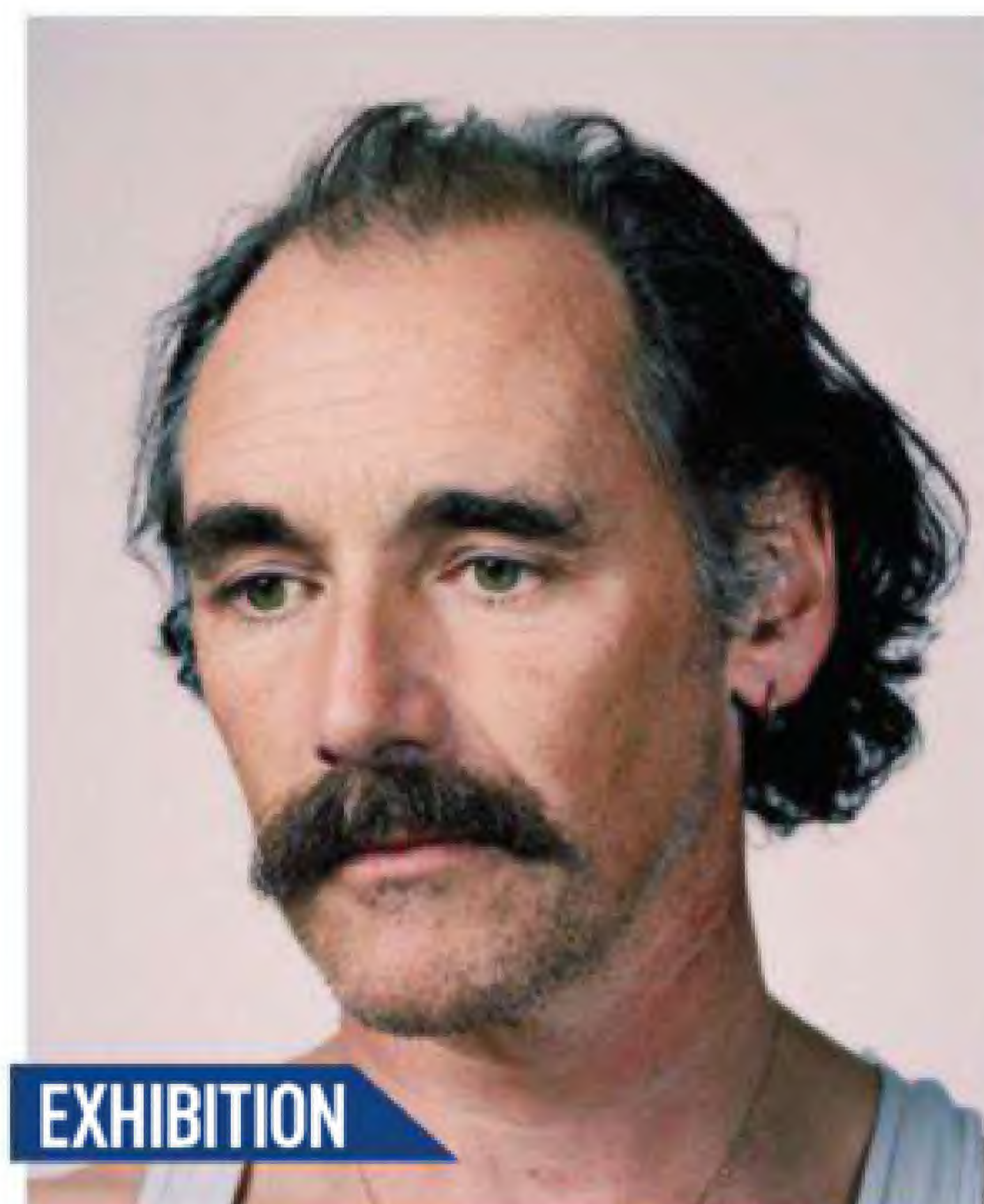
As the law forbids identifying young offenders, Ross couldn't show his subjects' faces and thus had to be creative. The result is a wealth of visual variety, sometimes pulling in tightly on a facial feature, or artfully blurring the subject amid the sterility of their imprisonment. Each image is accompanied by quotes from its subject, and seeing these youths' grim outlooks on their futures can be disturbing. It's a fascinating read.



© RICHARD ROSS



© SPENCER MURRAY (3RD PRIZE)



EXHIBITION

Taylor Wessing Photographic Portrait Prize 2012

Until February 17. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Tel: 0207 306 0055. Website: www.npg.org.uk. Open Mon-Wed, Sat-Sun 10am-6pm, Thu-Fri 10am-9pm. Admission £2

THE LONG-running portrait competition returns with an outstanding and diverse



WEBSITE

propagandaphotos.wordpress.com

THIS blog examining photo books with political agendas adopts a classically simple WordPress layout that is pleasing to the eye and makes the content very readable. Each update examines a single photo book, discussing the socio-political conditions of its country and time of publication, and relating them to the images within the pages. The author covers a broad range of countries and time periods, and each update includes scans of the book in question to provide the reader with some visual context.

While updates aren't always regular, they are comprehensive and the author clearly puts a great deal of work into each one. If you've any interest in the relationship between politics and photography, this thought-provoking blog belongs among your bookmarks.



© MATTHEW NIEDERHAUSER (THE JOHN KOBAL NEW YORK AWARD)



selection of images. Standouts this year include Spencer Murphy, who scooped third prize for his simple but subtly intimate portrait of actor, director and playwright Mark Rylance (see above left), commissioned for the cover of the *Telegraph Magazine*. Special honours were

also granted to Matthew Niederhauser's image of Chinese artist and activist Ai Weiwei (see above), an effective portrait that makes creative use of colour, taken in Weiwei's compound in China. The images on display represent the best of contemporary portraiture, and make for absorbing viewing.

© CARSTEN KRIEGER



BOOK

Ireland's Coast

By Carsten Krieger
The O'Brien Press,
£16.99, hardback,
192 pages,
ISBN 978-1-84717-250-1

PITCHING itself as a 'visual celebration' of Ireland's coast, this book by landscape photographer Carsten Krieger embarks upon a trip around the edges of the Emerald Isle, taking in the sights both natural and man-made.

There is plenty of history throughout, with facts and anecdotes that will likely be new to non-Irish readers. Krieger's genuine

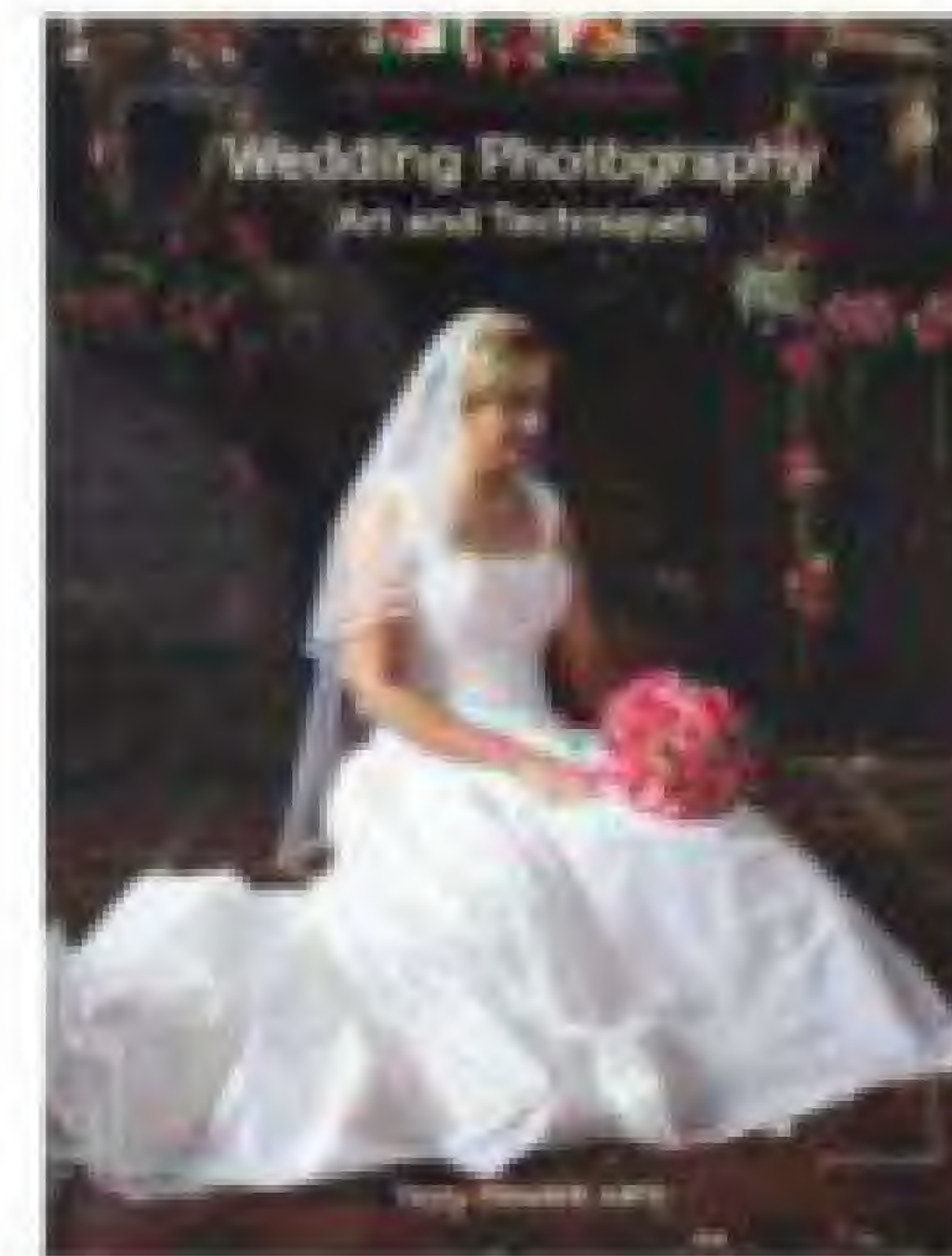


love for the Irish coastline comes across in the writing, and some memorable moments result from his interactions with the people who populate it. Unfortunately, the book is let down by an uninspired selection of images. There is a real lack of compositional and tonal variety in the landscapes, and they don't always flatter a coastline generally regarded to be vibrant and stunning. This makes the book a mixed bag, and coastal enthusiasts may want to think twice before investing.



CONDENSED READING

A round-up of the latest photography books on the market



● WEDDING PHOTOGRAPHY: ART AND TECHNIQUES

by Terry Hewlett, £16.99 This guide to wedding photography covers more or less everything one might consider if starting a business in this tricky field. The book is at its most thorough when discussing the practical and logistical aspects of wedding photography, so those with a good grasp of camera basics but a lack of knowledge regarding the business may find it useful.

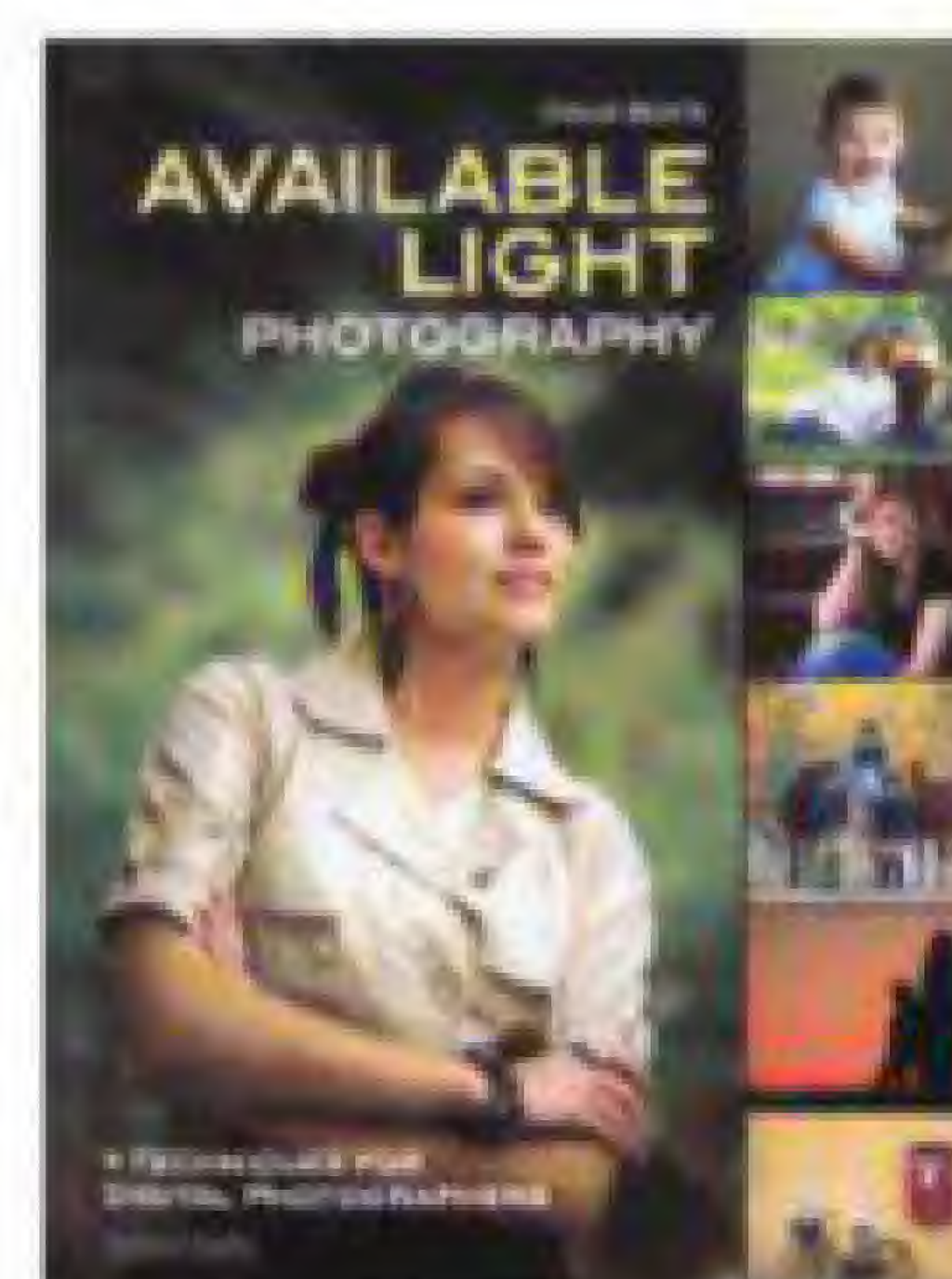


● **CHINA MEMORIES** by Marco Paoluzzo, £45 This book of travel and street photography in modern China does a first-rate job of showing the cultural diversity and intrigue of the country. The high cover price may be too much for some, but the superb monochrome images and minimal commentary give us a book that is simple but executed with class and sophistication.



● THE 1950S: IRELAND IN PICTURES

by Lensmen Photographic Archive, £12.99 The Lensmen, now Ireland's leading photographic agency, was first established in 1952, and this compilation of its work from that decade is a fun look back at select moments in Irish history. The monochrome images look splendid, and it's enjoyable to see which traditions have endured and which have moved on.



● AVAILABLE LIGHT PHOTOGRAPHY

by Doug Box, £28.99 This guide to all things lighting is largely a well-produced work with plenty of tips and tricks. Doug Box gets down to the very basics and explains everything in clear, simple terms, meaning it's probably best-suited to beginners. A decent lighting handbook, although its high cover price may mean it struggles to distinguish itself in a crowded market.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM



A TRUE PIONEER

I was most impressed by the early photographs of pioneer Sergei Mikhailovich Prokudin-Gorskii (AP 8 December), not only for their colour but also the detail they contained.

As Helena Zinkham wrote 'It wasn't until 2000 that there were digital cameras powerful enough to capture the detailed information in the negatives.'

Wow! That's something to think about. Perhaps we'll soon be seeing a new sales attribute on our camera adverts, along the lines of 'Image quality matches that from 1905!'

Melvyn Dover, Dorset

That's very funny! - Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

BRAVE DECISION

Regarding the disqualification of the Landscape Photographer of the Year winner (News, AP 17 November), I wrote to AP almost three years ago about the problems likely to be faced by judges of photography competitions caused by the ease with which images could be created, manipulated and plagiarised by devious competition entrants. This situation has, of course, been made even worse by the acceptance of online entries of images from all over the world. With the huge growth in use of computer-generated imagery in the creation of films, computer games and advertising, who can blame entrants for being 'creative'?

I don't know how, in this case, the judges decided that the image had been manipulated, but they took a brave decision at any rate. Who knows how many other 'winning' entries have slipped past less-experienced judges? Perhaps future competition rules will have to specify exactly the type of image manipulation allowed (just as news agencies do at present with their staff), otherwise image integrity will fly out of the window and the whole thing will just end up being a farce.

Ron McIlhenny, East Dunbartonshire

Judging what the photographer has done in-camera from in-software is, indeed, an important task, as is setting the boundaries in a way that is clear to both the entrant and the judge. In this case, the image was disqualified not so much because it had been manipulated as because it was in a category in which manipulation is not allowed. When you look from a middle distance at images that have been worked on extensively, it is sometimes hard to determine what is and isn't real, but when viewed close to and, especially, from afar, their separation from what is natural becomes much more obvious

- Damien Demolder, Editor

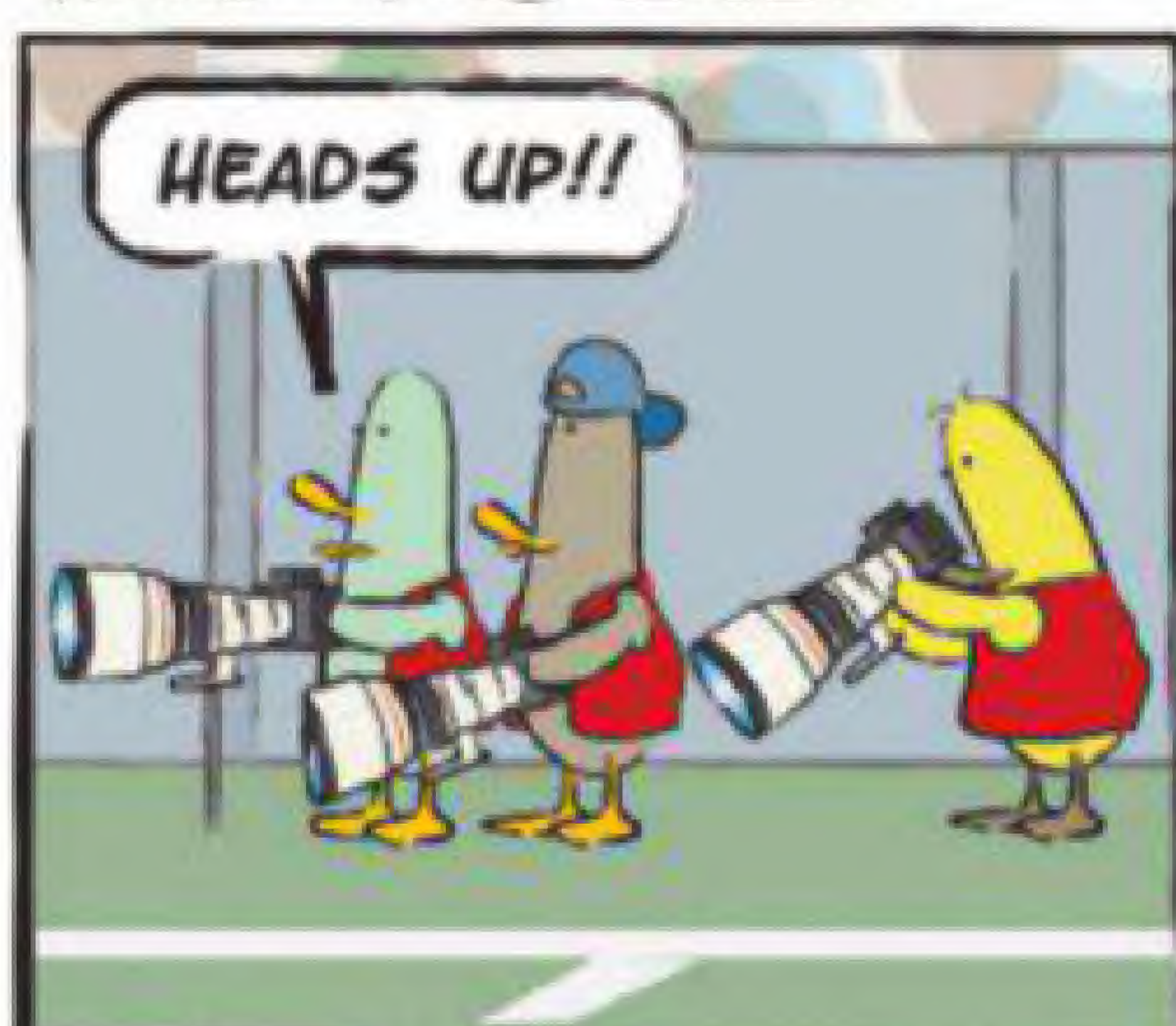
SERVANT OR MASTER?

I met an old photographer friend recently. He remains a member of the local camera club. He's gone down the digital road but, as a former slide shooter (like me), he is accustomed to composing his pictures on the screen, using filters to enhance or suppress visual effects. He does as little Photoshop as possible, and obtains results that keep him in the middle of the club leagues.

His problem is that, at the end of the night, everyone retires to the bar of the social club whose facilities they use - and promptly becomes a computer nerd! All he's interested in is the end result, not talking about the technicalities of how he arrived there!

I suspect that some people are missing the point. We are supposed to be photographers, producing images using whatever technology suits us and/or the sort of image we desire. Should I win the Lottery, I'd have a house with a darkroom and carry a Leica M with 24mm loaded with Kodak

What The Duck



<http://www.whattheduck.net/>

Tri-X or similar, besides my general digital system. My aim would be to fully explore basic imaging using limited capability, allied to my skills. While computers are wonderful devices, I cannot help but think that this servant has become some people's master!

William J Houlder, via email

The problem is you'll find darkroom work is just as nerdy. Think of all the chemical combinations, such as split-grade printing, dodging and burning, paper stock and enlarger heads – Damien Demolder, Editor

DON'T INTERFERE

With almost every issue of AP I receive (digitally), I see a story about yet another innocent photographer being hassled by police or private security for shooting photos in public somewhere in the UK. I visit the UK several times a year on business, and were it not essential to my work as a journalist, I'd be tempted to leave my camera gear at home. There are many beautiful sights to shoot in the UK, but an even better sight to see would be photographers allowed to practise their art without interference.

Mark Gillespie, New Jersey, USA

WHAT ARE THE RULES?

I'm getting more and more confused about when I can take photos in public. Page 5 of AP's 8 December issue reported on a council restricting photography at a public event. Can they do this? I do not understand their suggestion that it is a matter of 'duty of care'. What action could the Council have taken if Mr Bartlett had refused to stop?

Also, do you really have to seek permission to include people in a picture taken in a public space? I can accept that, out of courtesy, one might wish to do this on some occasions, especially if they seemed perturbed by the photo being taken, but is this a legal requirement?

I have consulted your lens cloth guidance,



Always carry your AP photo-rights lens cloth with you

and from that it seems that the council have no right to demand consent in a public space. It strikes me that we are becoming more and more paranoid – isn't it about time that action was taken to reverse this trend?

Keith Jones, via email

You are correct in stating that you do not need permission to take images in a public space, as stated on the AP lens cloth. Neither is it a requirement, in a public area, for photographers to gain consent from a subject in the UK. Whatever the circumstances, I would say that the manner of approach by the photographer is key. Nothing will be lost by simply enquiring, out of courtesy, whether someone minds their picture being taken, but – above all – it should be noted that this is not a legal requirement.

Under journalism guidelines, different rules would apply if, for example, you were a press photographer taking a portrait of a child for publication in a news article concerning their welfare (where permission from a parent or guardian may be required), or if you were standing in someone's garden and taking pictures through the window, where you would be trespassing on private land

– Chris Cheesman, news editor

PASS THE FORCEPS...

Roger Hicks struck a chord with his comments in *The final frame* (AP 8 December), as I have unwittingly started a small collection of 'frankly worthless old rollfilm folders' this year. It began with a Bessa 66 that I unearthed in a bargain box at a camera fair. Not to be fazed by a jammed shutter mechanism, I operated the camera with the assistance of two elastic bands and a pair of forceps, and was inordinately excited by the images it produced. I am now up to six old folders, the most modern (and expensive) being an Ensign Commando [pictured] with high-tech rangefinder focusing. The only disappointment is in the quality of the images they produce – it looks as though I



shall have to give in and learn how to use Photoshop to produce trendy retro images complete, with light leaks and scratches, as none of my oldies will comply!

Katherine Woodman, Birmingham

BACK CHAT

AP reader Andrew Raby explains how 'participatory photography' can benefit disadvantaged people

AS KEEN photographers, I'm sure most AP readers understand the benefits we have gleaned from our hobby/obsession, even if we sometimes find it difficult to articulate. Others, perhaps, don't even think about the ways in which their involvement in photography helps them to grow as people and express their creativity, simply enjoying it and immersing themselves in the activity of taking pictures.

Well, think about how you have benefited from your hobby. Making friends through camera groups, online communities, chance meetings on trips, perhaps? Having a better idea of the creative process and of how to produce satisfying images for you and your family, maybe? A reason to get out of the house and see more of the world? Increased confidence in your own abilities to do almost anything? There are a multitude of benefits to any creative activity and I expect there will be as many answers as there are readers.

These benefits have been noted and developed by a small group of researchers and community organisations in developing 'participatory photography' – not-for-profit organisations such as Photo Voice, Kids With Cameras and Folkus Point have seen that photography can be used to help disadvantaged people across the world. For example, those marginalised through disability, poverty, physical health, mental health or social status. By bringing these people into photography workshops and involving them in the creative process, it is possible to enable them tell the story of the lives they lead, as well as giving them the skills to work together, communicating and cooperating for a common creative goal.

'Participatory photography' may seem an odd phrase, but the concept being expressed is that the key focus of activity and development are those participating. Photography is the means of support, rather than an end in itself.

The immediate feedback and instant results of digital photography give people who have never been through formal education, or didn't benefit from their experiences of education, a way of developing as a person. Building skills is always rewarding, but is rarely so achievable for the vast majority of people as with digital photography. In these days of instant gratification and short attention spans, seeing the improvement in ability and the quality of results after a couple of hours of careful mentoring gives participants a genuine and palpable feeling of achievement – one that may be entirely new to them given some of their past histories.

In short, what is an enjoyable and engaging pastime to most of us can be a means of helping those who have few chances in life to develop their employability skill, social skills, creative thinking, confidence, team working, communication skills... and more besides. It also produces a visual record of the journey each participant has taken, both for their own record and for others to get a real view of lives which would otherwise be closed to them.



JIM BRANDENBURG

For more than 30 years, Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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To see more of Jim's images visit www.jimbrandenburg.com

PHOTO INSIGHT

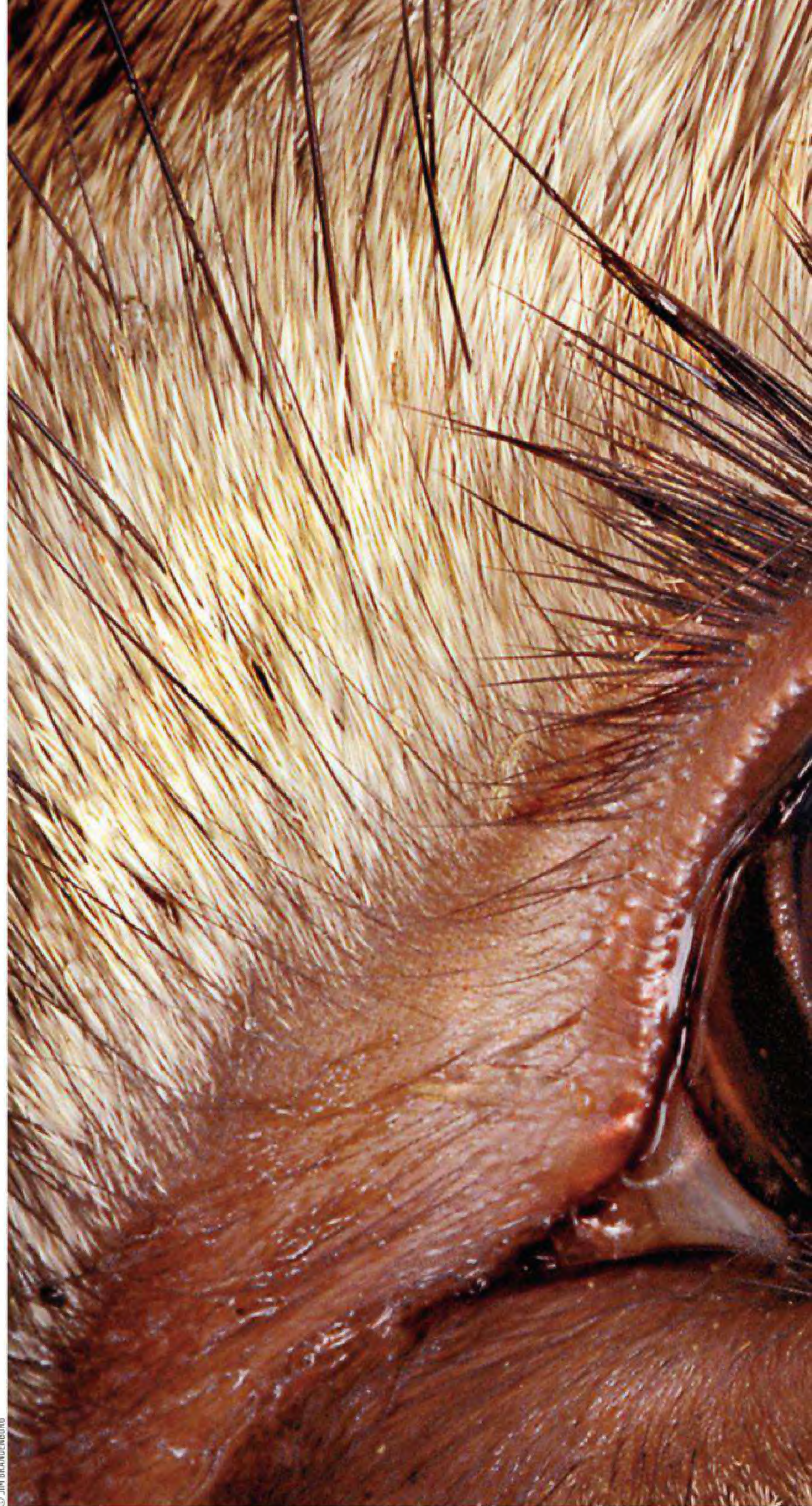
Jim Brandenburg reveals the intriguing story behind this haunting image of a dead deer's eye

THIS is quite an important image for me because it was part of a project that I worked on some time ago called *Chased by the Light*. Some readers may be familiar with it, but for those who aren't it was basically a series of pictures, one taken every day, over 90 days, between the autumn equinox and winter solstice. You can find a lot of the images on my website and I also produced a book about it, *Chased by the Light: A 90-Day Journey*, that came out in 1998.

This particular photograph was taken on day 57. At the time, I was getting tired because it was one of the most difficult projects I've ever taken on. I was very strict with myself and I had to learn to be clever. The nature of my images always settled themselves in a weird grey area between forward planning and allowing chance to guide me. Sometimes I would know what I wanted to capture, but then on numerous occasions I would find myself running into things that almost demanded to be shot.

At around sunset on the evening of day 56, I was sitting on a cliff near my main home in the forest when I heard a sound that I have heard many times before – the call of ravens. At that moment I knew there was a carcass nearby. The sound I heard was essentially a recruitment call to other ravens and it's a sound I know very well. I have a keen ear and as a result I could virtually tell where this carcass would be. I couldn't see it, but I knew it would be around two miles away. Right then I knew that the first thing I had to do the next day was to go and see what I could find, as there could be a potential picture waiting and I couldn't let it slip by.

First thing the next morning I headed towards the spot where I knew the dead animal would be. I could see some ravens and a few eagles circling in the distance, and once eagles appear you know there is definitely something of interest in the area. After a short trek I came across the



© JIM BRANDENBURG

prize – it was a poacher-killed deer not too far from the highway. Someone had shot it from the road, most likely from the window of their car. The shooter had removed the back-strap or, as some may call it, the loin of the animal, which is just enough for a couple of meals. They then got back in their car and took off. I remember seeing a cartridge case on the road, which I picked up and put in my pocket.

I looked down at the carcass in front of me and realised that I didn't just want to shoot a picture of a dead deer. It needed to be something more interesting. I think I must have walked around that deer for 15 minutes, thinking and looking at it through my camera's viewfinder. With the restrictions that I had put on myself for the

project, I could only shoot one frame so I had to make it count.

It was a sad way for a deer to die and a real waste, although of course the natural scavengers would come and make good use of it. I decided to take a close-up shot of the animal, so I started moving in closer and closer. It was then that the eye began to intrigue me. The more I looked at the eye, the more it appeared to be in some strange state between alive and dead. Many people have commented that it's a rather unnerving image. It's a compelling picture when you see it printed huge – when you walk into a room and see this large eye, you can't help but be struck by it. I tried to get a reflection of a raven in the eye, but I couldn't quite get it to work. It doesn't



‘The more I looked at the eye, the more it appeared to be in some strange state between alive and dead. It’s a rather unnerving image’

matter, though, because the image works perfectly well.

After I had taken the photograph I gave the cartridge that I’d found to a game warden. As a result, he found the culprits who shot the deer. The warden went to the local ammunition store and was able to trace the cartridge back to the buyer. The shooter turned out to be the son of the local sheriff. He was a student at a college that taught law enforcement, but in this one lapse of judgement and logic he became a

poacher. The fact that he was the son of the sheriff was even more galling.

I shot my Chased by the Light project using negative film because it has more latitude. I could be a little off with my exposure because negative film is far more forgiving than transparency film. I used a Nikon macro lens, possibly a 55mm.

This image was important to my project because when you’re shooting 90 pictures in 90 days you can easily run out of ideas. I have only a handful of pictures out of the

90 that carry a sense of drama, and I think this shot is quietly dramatic.

I’ve shot a lot of pictures of dead animals in my time, and more so recently. Some have been featured in my *Photo Insight* column in recent months. I do like to shoot death, but more specifically *quiet* death. While I have images of wolves chasing their prey and tearing a deer apart, it’s those quiet moments of death that happen all around us every day that intrigue me. It’s a delicate subject and magazines sometimes shy away from these things. Death can generate powerful emotions. Death occurs as frequently as birth, because everything dies, but at the same time I don’t want to become known as the guy who photographs dead things all the time! **AP**

Jim Brandenburg
was talking to
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CREATING A HIGH-KEY EFFECT



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After



Before

Martin Evening's

Retoucher's Guide

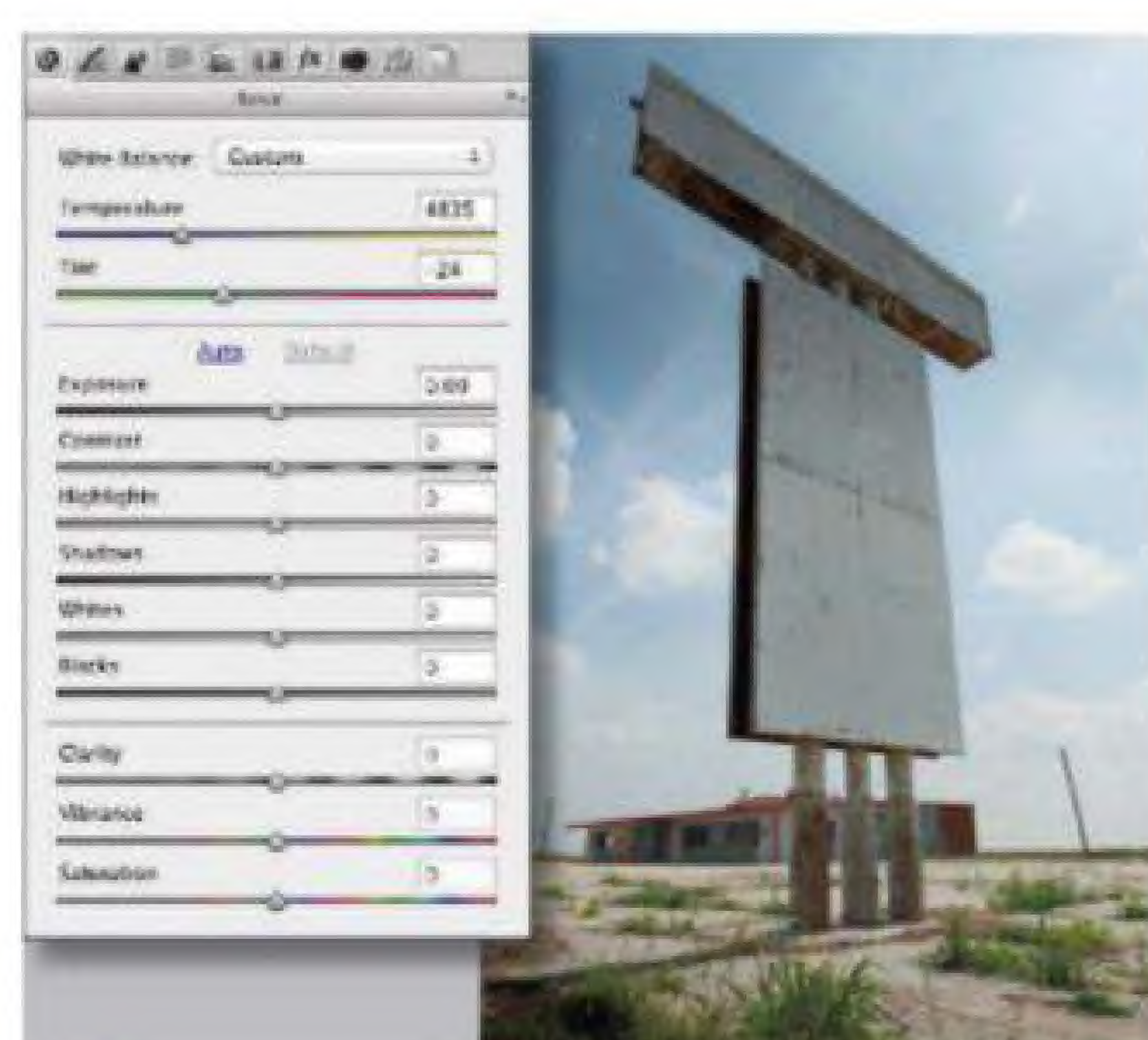
Martin Evening explains how to transform a standard photograph into a faded high-key image

THE PHOTOGRAPH you see here was done slightly tongue in cheek, because there is a long-standing joke among members of the Association of Photographers (of which I am a member) that the only types of images that win awards are faded pictures of empty car parks. So I thought I'd do my own take on

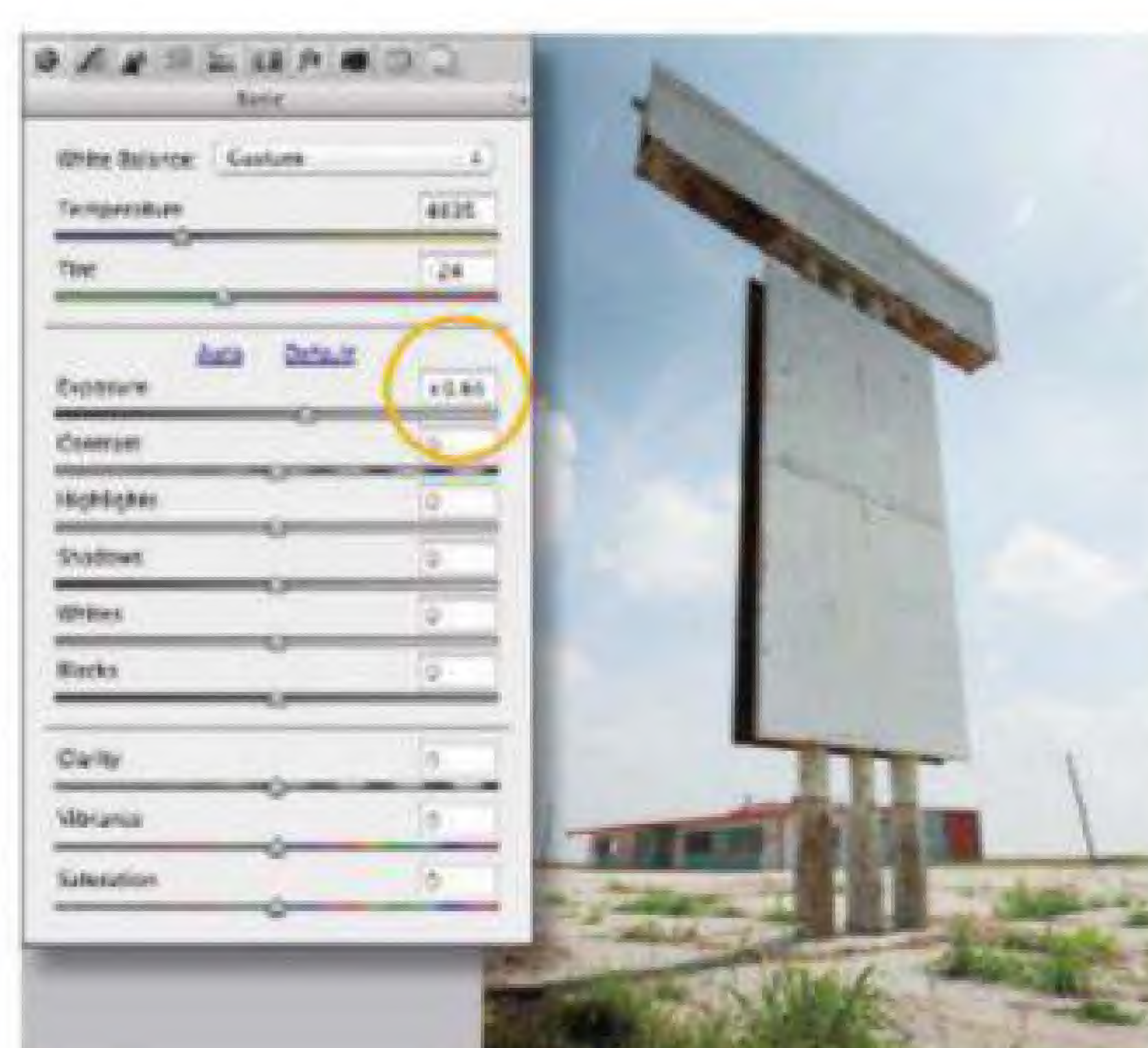
this, showing how this can be carried out using Adobe Camera Raw for Photoshop (although the technique can also be applied using the latest Lightroom).

The key thing to bear in mind here is that the photograph you choose to work on must have sufficient detail in the midtones to highlight areas – this

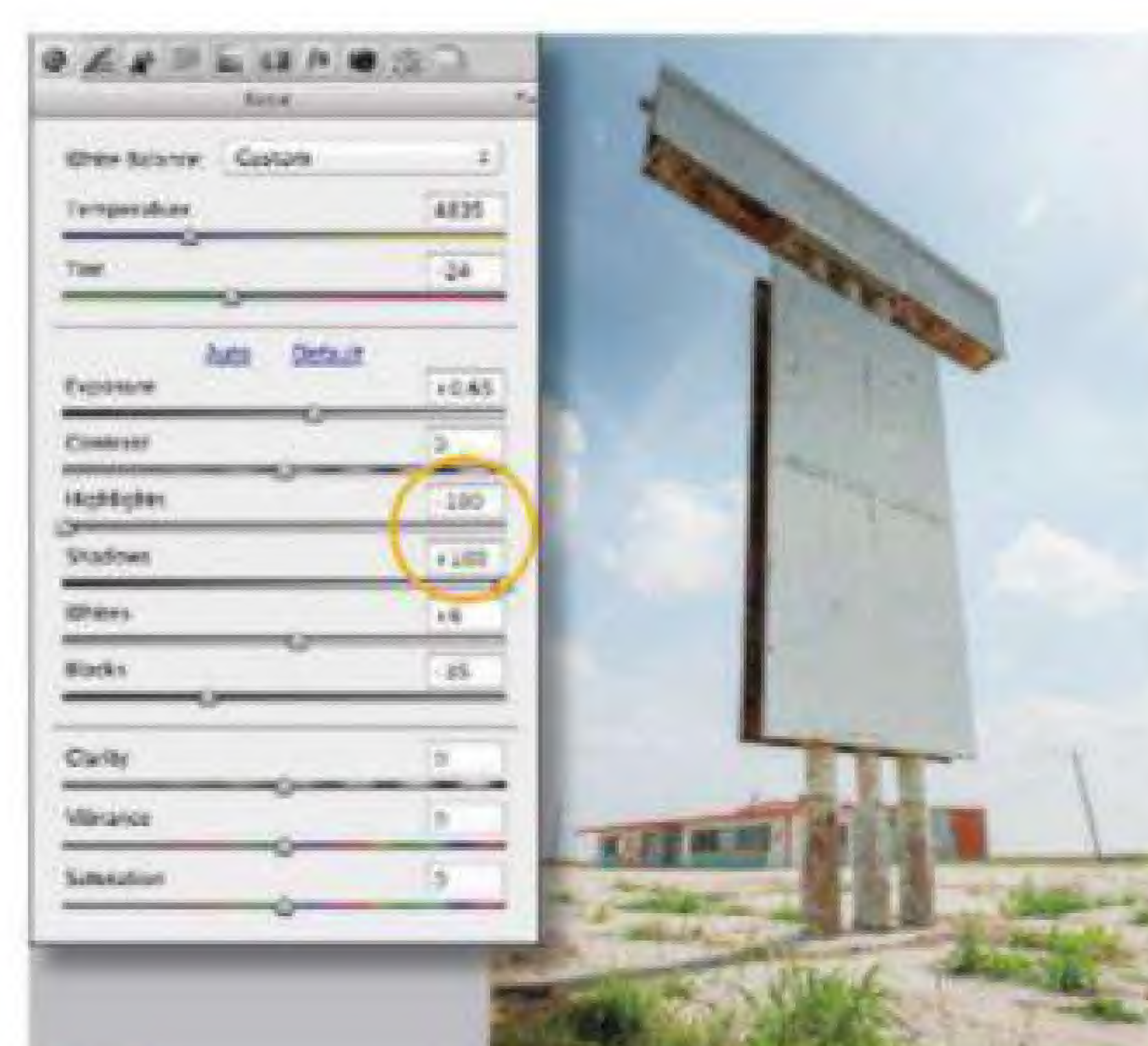
certainly won't work if your starting point is a dark image. It would be possible to combine some of the settings shown here and quickly apply these to other images as a single preset setting. The main thing I want to show is that there is a lot that you can do to an image using just the slider controls that are available in Camera Raw or Lightroom. For example, the new RGB channel controls for the Tone Curve panel Point curve editing mode offer a lot of creative potential.



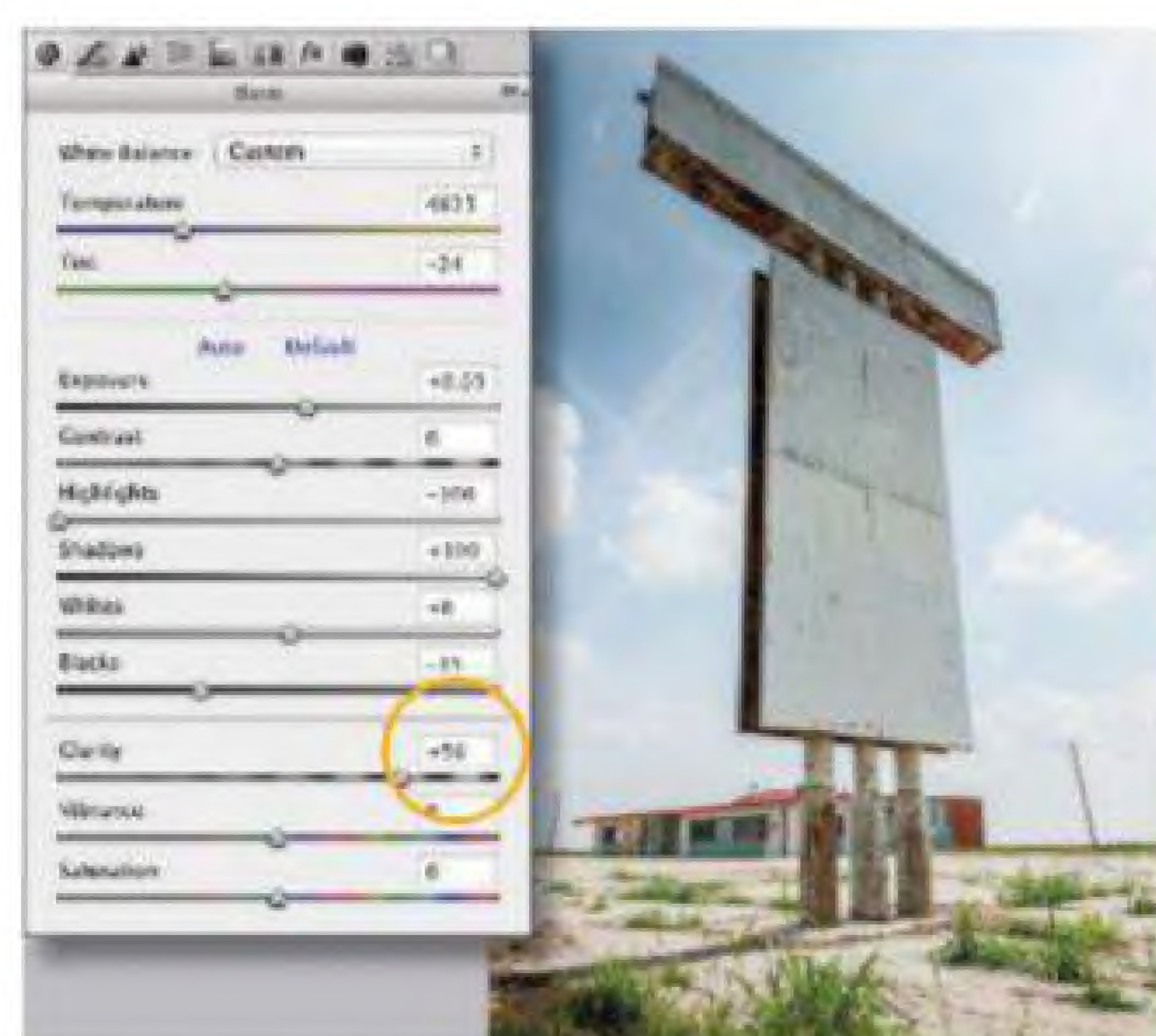
1 Here is the original image opened in Camera Raw 7.2 using the default settings for Process 2012. I would say that this is not far off what might be considered an acceptable image. However, this series of steps is all about what can be done to transform a standard photograph like this into a faded high-key image.



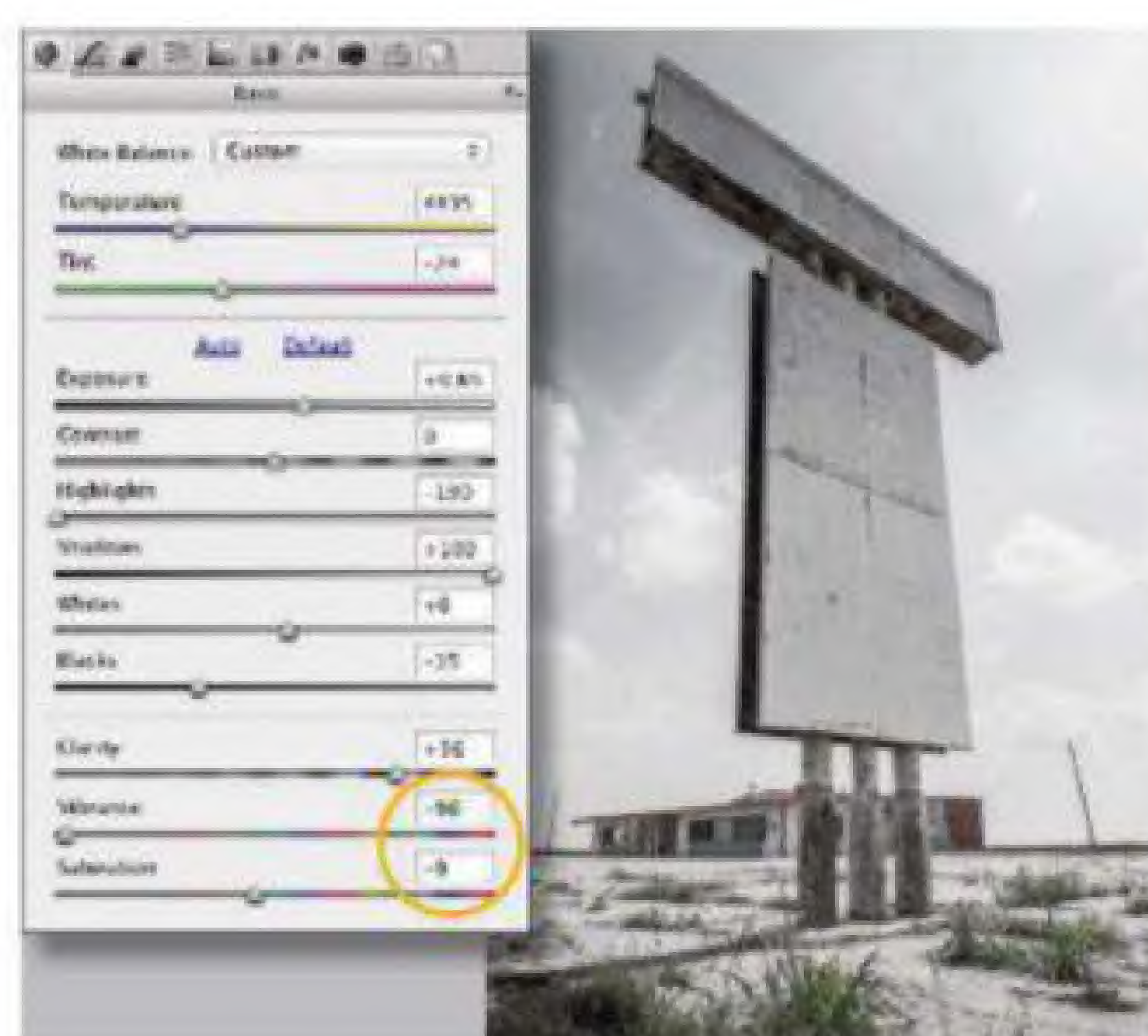
2 The first step is to adjust the Exposure slider. In order to create a lightened image, I set the slider to +0.65.



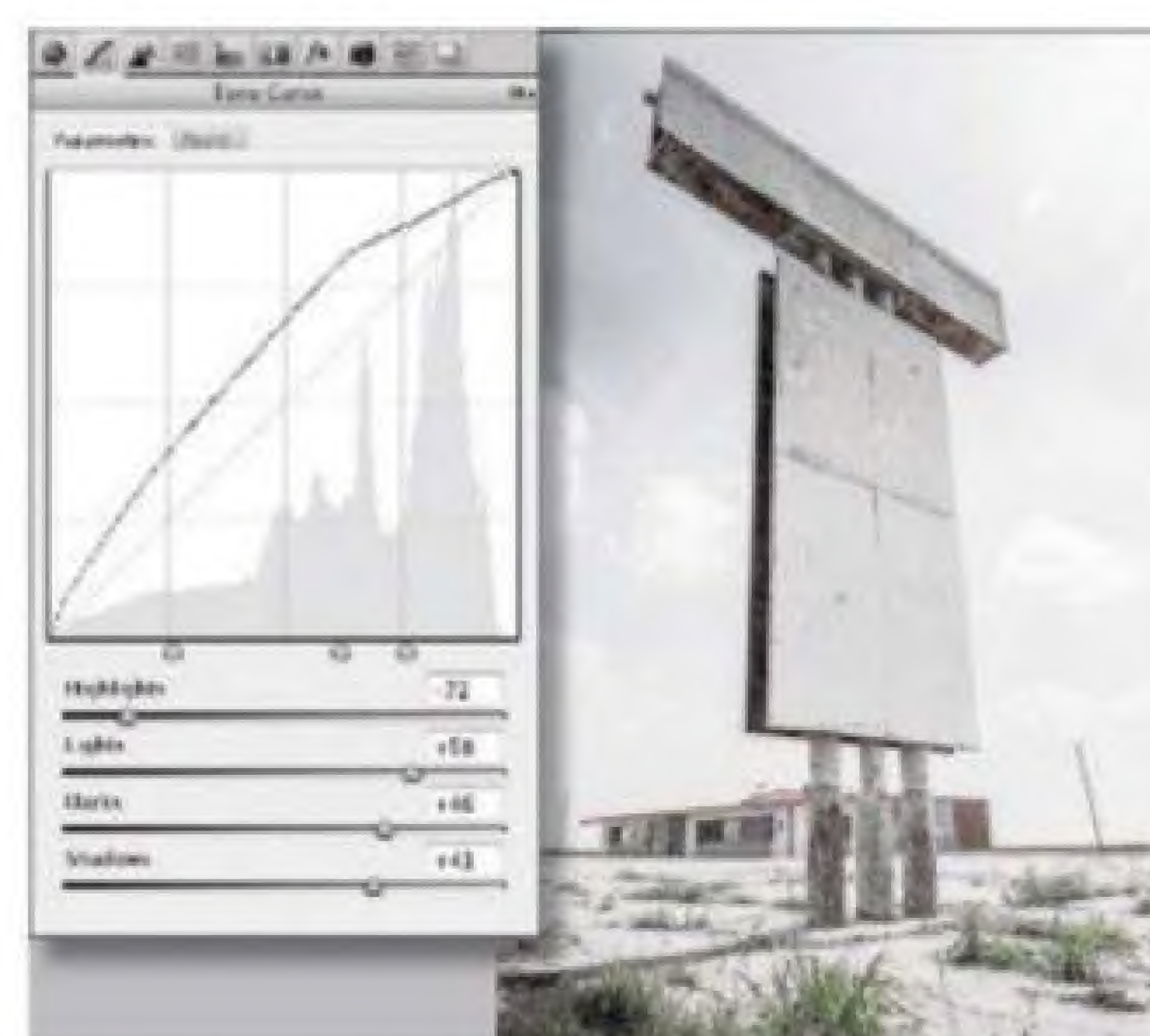
3 The lightening effect will mainly be achieved using the Tone Curve panel, but in preparation for this I want to achieve a smooth distribution of tones in the highlights and flatten the overall scene contrast. To do this, I set the Highlights slider to -100 and the Shadows slider to +100.



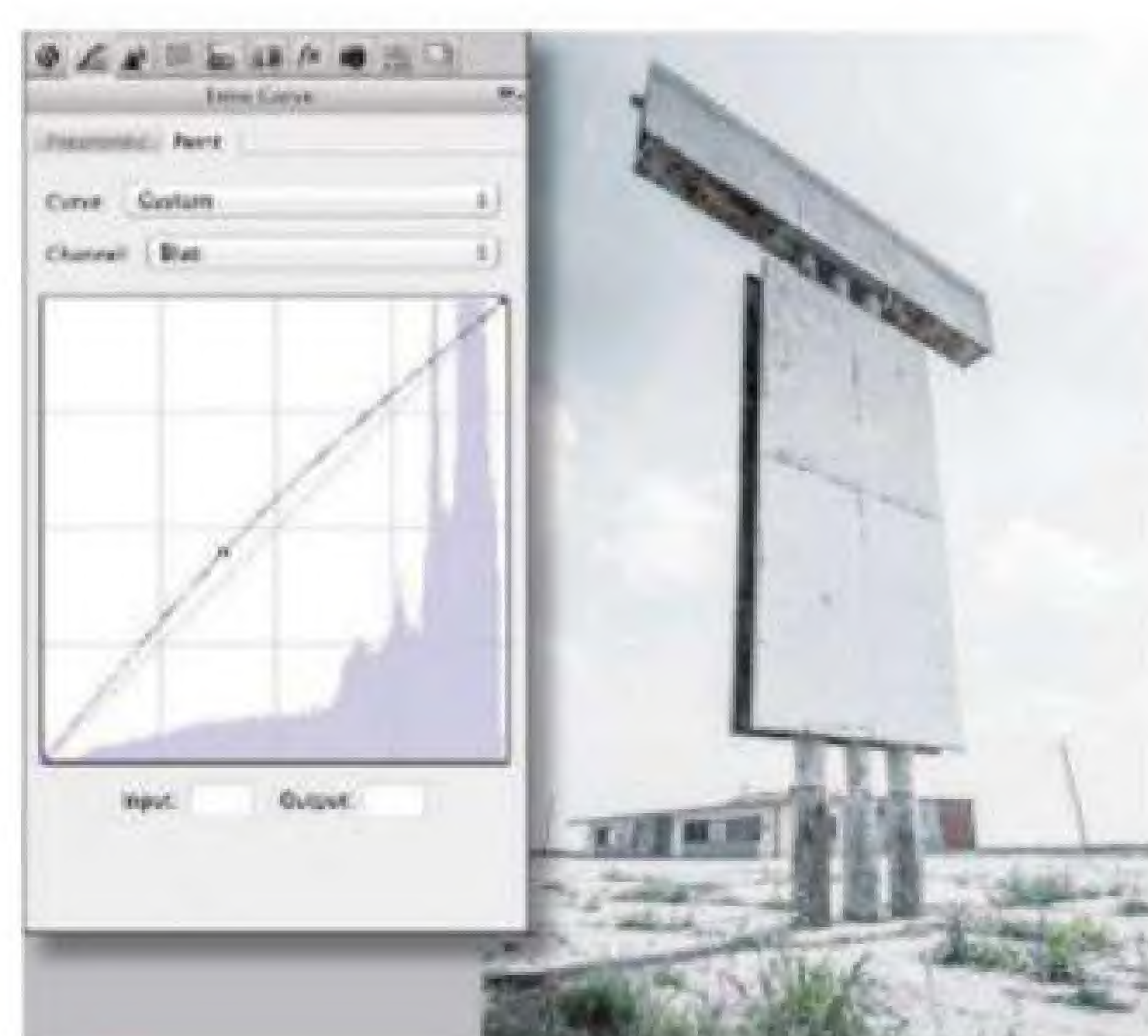
4 So as not to lose too much contrast in the midtone areas, I set the Clarity slider to +56, which is quite a bit higher than normal. The difference between the image at this point and step 2 is quite subtle, but it is all about preparing the tones in the photo for the Tone Curve stage, where the high-key effect is mainly achieved.



5 I also want to reduce the colour saturation. I normally use Vibrance to tweak the saturation first. In this case, lowering the Vibrance setting removes most of the colour. You can also reduce the Saturation setting slightly to produce the look shown here.



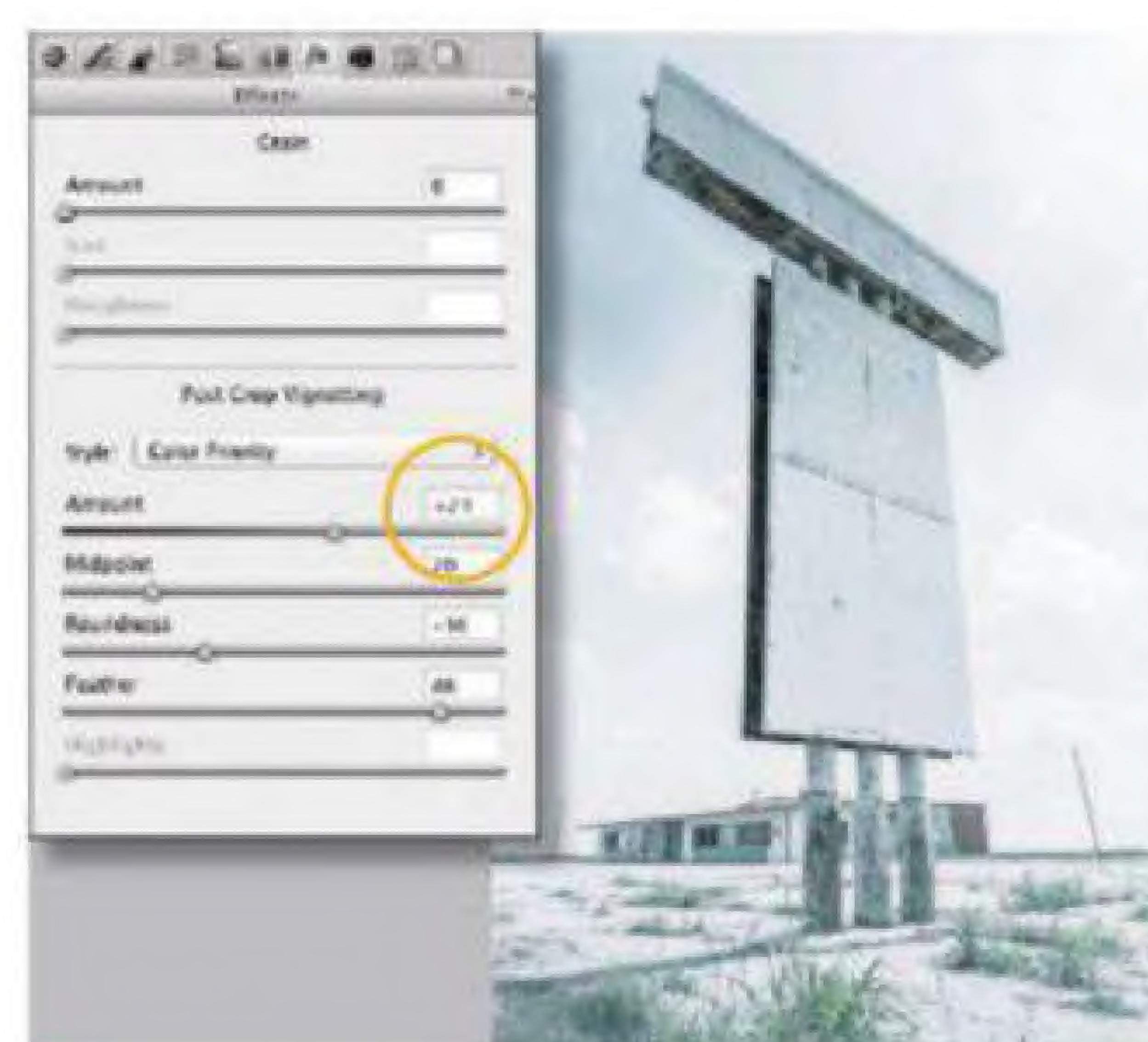
6 To alter the Tone Curve I used the Parametric curve-editing mode. You will notice that all the sliders have '+' settings apart from the Highlights. The zone range sliders were then adjusted to tweak the final curve shape. The aim here is to produce a lightening tone adjustment that mostly lifts the darker shadow tones, yet protects the delicate highlights from becoming blown out.



7 One of the neat things you can do in Camera Raw 7 (and in Lightroom 4) is to switch to the Point curve-editing mode and edit the individual RGB channels. I don't have space here to show what I did to all three channels, but you can see the adjustment I applied to the Blue channel, which helps to create a blue tone effect.



8 The ability to edit the RGB curves offers some interesting possibilities. You can use the Tone Curve to colourise colour, as well as black & white converted photographs. Even so, I still sometimes like to use the Split Toning panel when working colour images to add a split-tone processing effect. In this step, a subtle green/blue cast has been applied to the photo.



9 The Effects slider provides a number of post-crop vignetting options. Mostly, I use these sliders to deliberately darken the corners by applying a negative Amount setting, but dragging the Amount slider the other way lightens the corners. Here, I applied a rather gentle lightening effect to complete the high-key transformation.



Power of the picture



Stephen Mayes, World Press Photo jury secretary and managing director of the VII agency, looks at the role of photojournalism, the impact it has in today's world and how the WPP can help to highlight some of today's most pressing issues. He talks to **Oliver Atwell**

IN HER elegantly argued 2003 book *Regarding the Pain of Others*, the writer Susan Sontag highlights a quote from Gustave Moynier, the then president of the International Committee of the Red Cross: 'We now know what happens every day throughout the world... the descriptions given by daily journalists put, as it were, those in agony on fields of battle under the eyes of [newspaper] readers and their cries resonate in their ears...' Moynier's bleak observation, uttered way back in 1899, could be accused of carrying the weight of hyperbole, but perhaps his thinking was just prescient. What would he have made of today's war-torn landscape and the countless whirring mechanical eyes that hungrily devour it and feed it back to the population? Flash forward from 1899 to 2001's live footage, and endless replays, of New York's twin towers collapsing, and

we can clearly see how, in just over a century, the media has become a saturating blanket of information.

However, news reportage, and photojournalism in particular, is undoubtedly a powerful tool. It can at once educate, entertain and, in some cases, inspire shifts in the political and cultural landscape. Look at the stunning images from 2012's World Press Photo Awards and it quickly becomes clear that photojournalism is as vital now as it ever has been.

For more than 55 years the event has displayed some of the most inspirational photojournalistic images that span a variety of styles and topics. This year, 101,254 photographs were submitted to the nine categories. Each image was pored over, critiqued and eventually either rejected or accepted by a jury of 20, this year chaired by Aidan Sullivan, ➡

THE WINNING IMAGE

THIS year's World Press Photo of the Year image (this page) was taken by Spanish photographer Samuel Aranda, whose sensitive portrait of a Yemeni mother cradling her 18-year-old son after he was caught in a tear-gas attack resonated strongly with the World Press Photo Awards jury.

'Part of the reason this year's winning picture by Samuel Aranda works so well is that there are elements of it that are recognisable when viewed within the context of a

Western Christian framework,' says Mayes. 'Specifically, it almost appears to be a version of the Madonna and Child. But of course she's not a Christian – she's a Muslim. However, the visual pattern is very familiar. We respond to it by bringing our knowledge of art history and impose that on the picture. Photographers will often do that. They identify patterns in scenes and subjects that they've seen before, then they will reinterpret them. It's a powerful communication tool.'

© YASUYOSHI CHIBA, JAPAN, AGENCY FRANCE-PRESSE



Left: Yasuyoshi Chiba won first prize in the **People in the News, Stories**, category with **'Tsunami'**, Higashimatsushima, Miyagi Prefecture, Japan, 3 April 2011. Chieko Matsukawa holds up her daughter's graduation certificate, which she salvaged from the ruins of their home. On 11 March, a magnitude 9.0 earthquake struck 70 kilometres off the Tohoku coast, in north-east Japan. The quake triggered a tsunami that swept inland over an area of some 500 square kilometres

Right: Niclas Hammarström took second prize in the **Spot News, Stories** category. On 22 July 2012, Anders Behring Breivik killed 69 people on the small island of Utøya, 40 kilometres north-west of Oslo, in Norway. The shootings formed the second of two sequential attacks, the first being a car-bomb explosion in the government quarter of the capital, which killed eight people and injured 92. The Utøya incident took place less than two hours later



vice-president of photo assignments for Getty Images. The jury includes an extra member, a jury secretary, who has no vote, but is tasked with ensuring that the judging process runs smoothly and fairly. For the past nine years this crucial role has been occupied by Stephen Mayes, managing director of the VII Photo Agency.

'The World Press Photo Awards are important on several levels,' says Mayes. 'From the point of view of a professional photojournalist, it's important because the awards are a measure of what the profession regards as good. The World Press Photo Contest has no agenda. It's not attempting to tell people, "This is how you do it and this is how not to do it". But it does, by default, demonstrate what works and what doesn't in the world of photojournalism.'

Mayes also points out that the World Press Photo Contest can deliver information to people who may otherwise not have been aware of the issues addressed within the imagery. The exhibition travels to around 100 countries throughout the world and the website is visited by millions of people.

'It's telling when you visit one of these exhibitions in a particular country and you witness the lines of people queuing up to get in,' says Mayes. 'The vast majority of the people haven't seen this work before. It could be that they haven't even heard of the subjects. The World Press Photo Contest has an impact. People pay attention to it.'

PHOTOJOURNALISM TODAY

Like most art forms, photojournalism is rarely static. It's a restless medium, one that finds itself in constant flux. It is also a comfortable framework from which to

© NICLAS HAMMARSTRÖM, SWEDEN, FOR AFTONBLADET



witness the evolving world of photographic technology and the role of the professional photographer. Looking back at images of war published at the beginning of the 20th century, a common theme begins to emerge. All were images of the aftermath of battle, a result of the cumbersome and time-consuming cameras and tripods that photographers were forced to carry around at that time. It wasn't until the introduction of the lightweight and portable 35mm Leica camera (which was actually introduced as a landscape camera) that photographers were able to present images taken in the thick of battle. These photographs presented moments of realism and urgency that had otherwise been unseen and largely unwitnessed by the general public.

Photography had finally made 'real' those events and situations that the public could previously choose to ignore or had never been made aware of.

Now, with the introduction of smartphones, no event goes undocumented, whether it's of global social consequence or one that takes place on the most private and intimate level. The fact that many of these images are uploaded and delivered into our homes in almost real time makes it all the more fascinating. Of course, it hasn't gone unnoticed that a majority of these photographs are delivered to us by what Mayes terms 'citizen journalists' – the ordinary man or woman on the street. So where does this leave the role of the professional?

© BRENT STIRTON, SOUTH AFRICA, REPORTAGE BY GETTY IMAGES FOR KTV POST / THE SUNDAY TIMES MAGAZINE



Left: First prize in the Contemporary Issues, Singles, category went to Brent Stirton with this image of a woman from Kryvyi Rih, Ukraine, 31 August 2011. Maria, a drug-addicted sex worker, rests between clients in the room she rents in Kryvyi Rih. The country has the highest incidence of HIV/Aids in Europe and, according to a UNICEF report, one in five sex workers is living with HIV. Maria says she remains HIV negative

Right: Yuri Kozyrev won first prize in the Spot News, Singles, section with 'On revolution road', Ras Lanuf, Libya, 11 March 2011. Rebels battle for Ras Lanuf, an oil-refining town on the Libyan coast. The uprising against the regime of Colonel Muammar Gaddafi had grown out of clashes with authorities in the Libyan city of Benghazi, in mid-February

© YURI KOZYREV, RUSSIA, NOOR IMAGES FOR TIME



© LAERKE POSSLETT, DENMARK, FOR POLITIKEN



'The role of photojournalism and the changes in camera technology often go hand in hand,' says Mayes. 'There are a lot more cameras in the world. There are something like four billion smartphones out there. The notion of the eyewitness has shifted. It's an exciting change and one I'm very positive about. It's a rich, intimate view of the world and one that a photojournalist who is only visiting an event or a location could never achieve. We're at a staging post with camera technology. We still don't fully understand the implications of camera phones and where exactly they will take us.'

'The means of photographic distribution are now open to everyone, so information is no longer just coming from the top down,' continues Mayes. 'I've always been very

sceptical about publications such as *Time* magazine dictating what is newsworthy. We've always been fed by a commercially driven machine that has to fill pages full of advertising and news that will sell. These days that's only true for the magazines. What we think of as news is now shifting. We can publish without constraints. The role of the photojournalist used to be to help sell magazines. Now, we are far more accountable to the people who view these images.'

Despite all this, what has remained consistent, in Mayes' opinion, is the ability of the professional storyteller. A trained photographer can tell stories in a way that an untrained photographer cannot. According to Mayes, untrained photographers are very

Above right: First prize in Portraits, Singles, went to Laerke Posselt's picture 'Danish and Iranian culture', Copenhagen, Denmark, 4 May 2011. Actress Mellica Mehraban, who was born in Iran but grew up in Denmark, played a lead role in the Iranian spy thriller *Fox Hunting*

good at simple observation, basically, 'This is where I am and this is what I see.' 'What the untrained photojournalistic mind is not so good at is linking elements together and generating emotion,' explains Mayes. 'It's difficult for citizen journalists to create a narrative. With photojournalism, you have to be able to engage your view beyond that immediate and visceral connection with the subject, such as Yasuyoshi Chiba's images of the magnitude 9.0 earthquake that struck Tohoku coast, in Japan [see opposite page, top]. This becomes vital as we gain more and more access to imagery. People are becoming more interested in the world and desire education. So, with that in mind, there will always be a role for professional photojournalists.'



© PAOLO PELLEGRIN, ITALY, MAGNUM PHOTOS FOR ZEITUNG MAGAZIN



RESPONDING TO IMAGES

Navigating your way through the winning images that make up 2012's World Press Photo Awards can at times be daunting – not necessarily for the sheer scope of imagery on display, but more for the challenging content that awaits you. Swedish photographer Niclas Hammarström's images of the massacre on Utoya Island in Norway (page 22) are a bleak and silent observation of an unthinkable tragedy. The images linger in the mind for days afterwards. There is often talk that the endless stream of death-obsessed photojournalism can in some ways numb us to the plight of human suffering, but Mayes feels that this claim has little ground.

'We often hear of this thing called famine fatigue, where people see so much suffering in the newspapers and on the television that people mentally switch off because we've become jaded,' says Mayes. 'However, there's a school of counter-thought that suggests we switch off because we can't respond. If you're reading a magazine, then what can you do? You turn the page and forget about it. However, with the advent of social media you *can* respond. It can be something as simple as leaving a comment or donating some money. Viewing these images online engages people so much more than the traditional print format.'

It's clear that one of the primary roles of the World Press Awards (and of photojournalism) is to bring to people those images that do elicit a powerful response. The purpose, on the most optimistic level, is to solicit a reaction to inspire change. Mayes is in no doubt that the medium of photojournalism can prompt shifts in the political and cultural field.

'Winning awards is the least important aspect of photojournalism, although it can help to build awareness of a situation,' says Mayes. 'When I started working at the VII agency I was a little cynical. I'd been in the industry for around 25 years at that point and had often heard photographers in these grand positions stating that a single picture could change the world.'

However, over time Mayes came to accept

© JENNY E. ROSS, USA



that even if you change a single life with your images you have, in many ways, altered the world. He says he has seen countless examples of this with the photographers he has worked with during his career.

'The changes I've witnessed have been small, but cumulatively they have been massive,' says Mayes. 'If you set your framework small and think you can help a village or a single person, then you really can make a difference. I've heard stories of how the simple act of someone being at a particular location with a camera has stopped someone else being hurt. While that's not the image making a difference, it's the camera and the knowledge that the camera can deliver information to the wider world that is having an effect.'

THE OBJECTIVE EYE

A recurring observation about photojournalistic practice concerns the objective nature of the photographer. It's too easy to imagine the photographer as a cold objective eye who always remains

Above: Jenny E Ross won the Nature, Singles, category with 'Cliff-climbing polar bear attempting to eat seabird eggs', Ostrova Oranskie, Novaya Zemlya, Russia, 30 June 2011. A young male polar bear climbs on a cliff face above the ocean at Novaya Zemlya, Russia, attempting unsuccessfully to feed on eggs from the nests of Brünnich's guillemots

at an emotional distance from the people they photograph. The photographer Brent Stirton, first-prize winner of the Contemporary Issues, Singles, round (page 23), insists that a photographer can't help but maintain a subjective edge. For him, empathy with a subject is part and parcel of real photojournalism. It's an opinion with which Mayes unequivocally agrees.

'It would be naive to think that a photographer goes into a situation without an agenda tainted by personal empathy,' says Mayes. 'You don't go to take pictures of malnutrition thinking, "Is malnutrition good or bad?" You already know the answer. That's different from pure journalism, where someone will go in and discover the facts and then draw a conclusion. A lot of the photographers featured in the World Press Photo Awards went into situations not just with an inquiring journalistic mind, but also with an ideological mission. That's what we call advocacy journalism.'

This can, of course, become a little trickier when covering a clash between two warring

Left: Second prize in the General News, Stories, round went to Paolo Pellegrin with 'Tsunami aftermath', Kesennuma, Miyagi Prefecture, Japan, 14 April 2011. Tsunami waves created by a massive earthquake off the north-east of Japan caused wide-ranging destruction along the coast. Iwate, Miyagi and Fukushima – the three worst-hit prefectures – were overwhelmed by an estimated 22.63 million tons of debris

Right: Adam Pretty took second prize in the Sports, Stories, category, with 'World Aquatics Championships', Shanghai, China, 17 July 2011. Divers practise during the second day of the FINA World Aquatics Championships



parties, such as the uprising against Colonel Gaddafi in Libya. This event was captured by Yuri Kozyrev, first-prize winner of the Spot News, Singles, round (page 23).

'It can become physically hard to cover both sides of a conflict,' says Mayes. But that doesn't mean you're uncritical of the position you're in. If you're with the rebels in Libya, you have to maintain a level of objectivity where you are not necessarily buying the argument you're getting. Ultimately, though, a good journalist must develop a, opinion from the process of inquiry. If you're really dispassionate about it, then you're really not doing a good job of journalism.'

TACKLING SENSATIONALISM

Sensationalism is a broad and controversial topic. When does an image move beyond the realms of informing its viewer and resort to out-and-out shock tactics simply to stand out from the crowd? It's a question that plagues the World Press Photo Awards jury year after year.

'Certainly, at the World Press Photo

Awards we see a lot of sensationalist images,' admits Mayes. 'A lot of road-traffic accidents find their way into the first and second rounds. You get these incredibly lurid and shocking images of violence. But it's just a road crash. What does that tell us about the world? It becomes a matter of judgement. That's one of the beauties of the World Press Photo Contest – there's no rule that defines what's newsworthy. It's down to the jury. Each group will have a different bias and emphasis. It has happened that pictures with no news merit have won prizes just because they're stunning and that's what the jury responded to.'

A criticism that has been levelled at the World Press Photo Awards has been the preoccupation with death and disaster. This year saw an article written by Kari Lundelin in *The Guardian* questioning the ethical nature of some of the images on display. Lundelin questioned the morbid motives of some of the photographers and felt that the grey area between aesthetic and subject was too glaring to ignore.

'Every year I go around the exhibition and count the gratuitous images that are explicitly violent,' says Mayes. 'Each time it's less than 7-8% of the images, yet those are the shots that seem to grab everyone's attention. Every year people respond to the challenging images and say that it's too much. But it's an opinion that's completely unrepresentative of the exhibition as a whole.'

The criticism of the World Press Photo Contest is perhaps unfair in that it denigrates many of the other category winners. As well as containing shocking images, the exhibition also contains life-affirming and striking images, such as Adam Pretty's shots of the World Aquatic Championships held in Shanghai, China (above).

'I really don't believe that there's a disproportionate representation between challenging images and ones that deal with more comfortable subjects,' says Mayes. 'It's simply that violent images tend to stick out in the mind. If you look at the category winners closely, you'll see that there's a lot more going on than you realise.' **AP**

To see more of the 2012 World Press Photo category winners, visit www.worldpressphoto.org/gallery/2012-world-press-photo

We talk to **Adam Pretty**, who took second prize in the Sports, Stories, category at the 2012 World Press Photo Awards, in **AP 26 January**

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The Shawl

1 The figure on the right makes this image, taken along a woodland walk called The Shawl in Leyburn, subtly unsettling
Sony Alpha 700, 16-105mm, 1/200sec at f/11, ISO 200, tripod

Birch-tree dancers

2 The white bark of the birch trees, which reminded Christine of dancers, stands out vividly against the dark pine-forest background
Sony Alpha 700, 16-105mm, 1/45sec at f/16, ISO 250, tripod

Christine Whitehead

North Yorkshire

Photography has always been a part of Christine's life, and since she retired she has been enjoying the chance to get stuck in once again. The images printed here are part of Christine's project 'The Shadowed Sanctuary', inspired by the story of a group of Polish Jews fleeing into the forests from the Nazis, where they successfully remained hidden until 1945. The singular style of the images was influenced by similar work from UK-based photographer Doug Chinnery. 'His photos seemed to capture the essence of a dense forest landscape,' says Christine. To see more from Christine, visit www.christinewhiteheadphotography.co.uk.

Sherwood Forest

3 The unusual background of this image really helps to focus the eye on the pine trees in the foreground

Sony Alpha 700, 16-105mm, 1/60sec at f/8, ISO 250, tripod

1



Will Nicholls

Northumberland

When 17-year-old Will moved from the city to the countryside in 2007, he caught the photography bug. 'The immense diversity of wildlife on my doorstep provided opportunities that I couldn't help but photograph,' he says. Will's favourite animals to photograph are red squirrels, and he strives to capture their characters and idiosyncrasies in his photographs. An explorer by nature, Will says he has big plans for the future of his craft. 'I want to discover new species, set foot in uncharted lands, and document these events through photography and filming.' To see more of Will's images, visit his website at www.willnicholls.co.uk.

2



EDITOR'S CHOICE

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Injecting his animal portraits with a touch of personality sets Will apart from other wildlife photographers, and this example holds a great balance of character and photographic composition— *Debbi Allen deputy editor*

3



How do you do?

1 Will used a wideangle lens to photograph this shot of a red squirrel
Nikon D700, 14mm, 1/125sec at f/7.1, ISO 1250, remote

It is a wild life

2 There's a sad, emotive atmosphere to this image of an injured seal
Nikon D700, 200-400mm, 1/400sec at f/4, ISO 400

Immature little owl

3 The backlighting makes this shot work really well
Nikon D700, 200-400mm, 1/200sec at f/4, ISO 500, tripod

Juvenile shags

4 These birds are exposed well against the bright background of the sky
Nikon D700, 14mm, 1/1250sec at f/4, ISO 320





Laura Diliberto USA

Laura, 24, has been an art lover all her life, and has been experimenting with just about every medium available since childhood. Despite this, her interest in photography took quite some time to mature. 'I never found myself able to feel passionate about traditional 35mm film,' she says. 'It wasn't until after graduating with a degree in visual arts management that I picked up a DSLR camera. It was then that I realised how much I love the digital medium.' Laura, who lives in New York, enjoys storytelling with her photos, and her main interests are portraiture and fine art. To see more of Laura's images, visit her website at www.lauramariaphoto.daportfolio.com.

Levitation

1 With this surreal composite image, Laura succeeds in conveying a sense of flight within confinement

Canon EOS 500D, 50mm, 1/125sec at f/2.8, ISO 400, tripod

Playing with fire

2 'With her hair dancing and her skin "melting", I wanted to make the subject resemble a candle,' says Laura

Canon EOS 500D, 50mm, 1/40sec at f/1.8, ISO 400, tripod, remote

Distort reality

3 The simple composition of this image is made into something special by an unusual perspective

Canon EOS 5D Mark II, 50mm, 1/30sec at f/2.5, ISO 500, tripod, remote



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Yousuf Karsh (1908-2002)

Yousuf Karsh fled persecution in Armenia to become one of the 20th century's most famous portrait photographers.

David Clark looks at his life and work

'WHEN the famous start thinking of immortality, they call for Karsh of Ottawa,' journalist George Perry wrote in *The Sunday Times*. The quote indicates both Karsh's stature as a portrait photographer and the nature of the portraits he produced.

Karsh was fascinated by people who had achieved 'greatness' in their lives and aimed to shoot their definitive portraits. He photographed the major statesmen, artists, film stars, scientists and royalty of his age in carefully posed and beautifully lit images that celebrate and even idealise them.

The international success he achieved as a photographer was a complete contrast to the hardship and deprivation he experienced in his early life. He was born in Mardin, Armenia, which is part of present-day Turkey, in 1908, the son of a travelling merchant who could not read or write. Karsh was seven years old when the ruling Ottoman government began its extermination of the minority Armenian people. During the following eight years, it is estimated that up to 1.5 million Armenians were systematically killed.

Karsh's family members were driven from their homes and his sister died during an outbreak of typhus, while two of his uncles were brutally murdered. 'Cruelty and torture were everywhere... ruthless and hideous persecution and illness form part of my earliest memories,' he later wrote.

In 1922, Karsh's family fled the country to live in Syria. His father subsequently arranged for him to go to live with his uncle, George Nakash, a photographer in Quebec, Canada. The plan was for Karsh to study

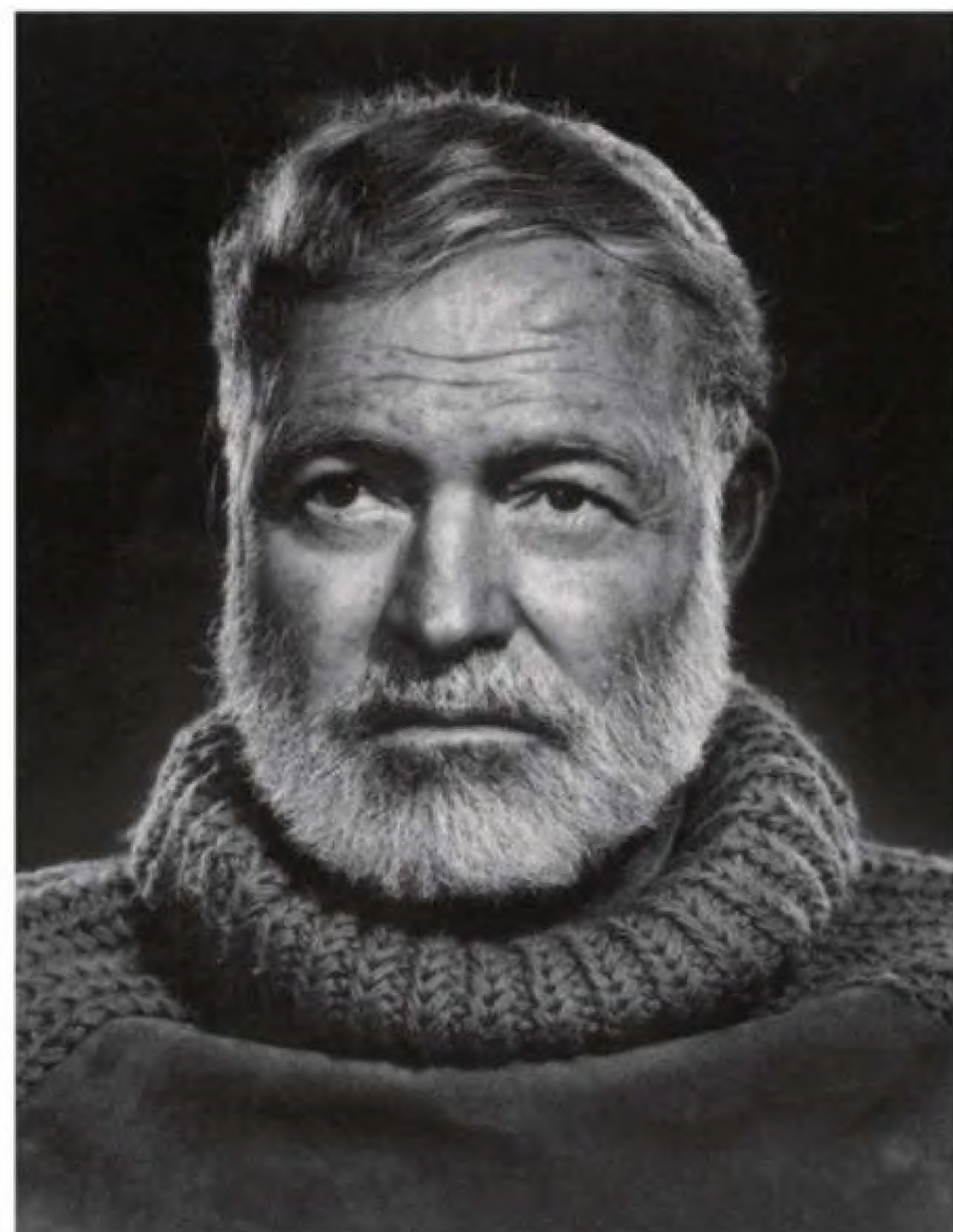
medicine, but he discovered a stronger devotion to photography. 'Everything connected with the art of photography captivated my interest and energy – it was to be not only my livelihood, but also my continuing passion,' he commented.

After assisting his uncle he went to work in Boston, Massachusetts, in the USA, as an assistant to fellow Armenian John H Garo, a prominent society photographer. These years were crucial to Karsh's development as a photographer, both technically and artistically, and Garo encouraged him to study the work of great painters as part of understanding the importance of composition and lighting.

After three years he returned to Canada and worked in the Ottawa studio of photographer John Powis. In 1933, when Powis retired, Karsh took over the business. In his spare time, he photographed actors in the Ottawa Little Theatre and became fascinated with the dramatic effects created by studio lighting.

At his studio, he gradually built up his list of clients and in 1935 photographed Ottawa aristocrats Lord and Lady Bessborough. It was widely published and led to Karsh being invited to photograph the Canadian Prime Minister, Mackenzie King, together with President Roosevelt in 1936. Thereafter, Karsh became the Canadian Government's official portrait photographer and was invited to take pictures of all major visiting dignitaries.

One of these visits was what Karsh called 'the turning-point in my career.' In December 1941, he was invited to



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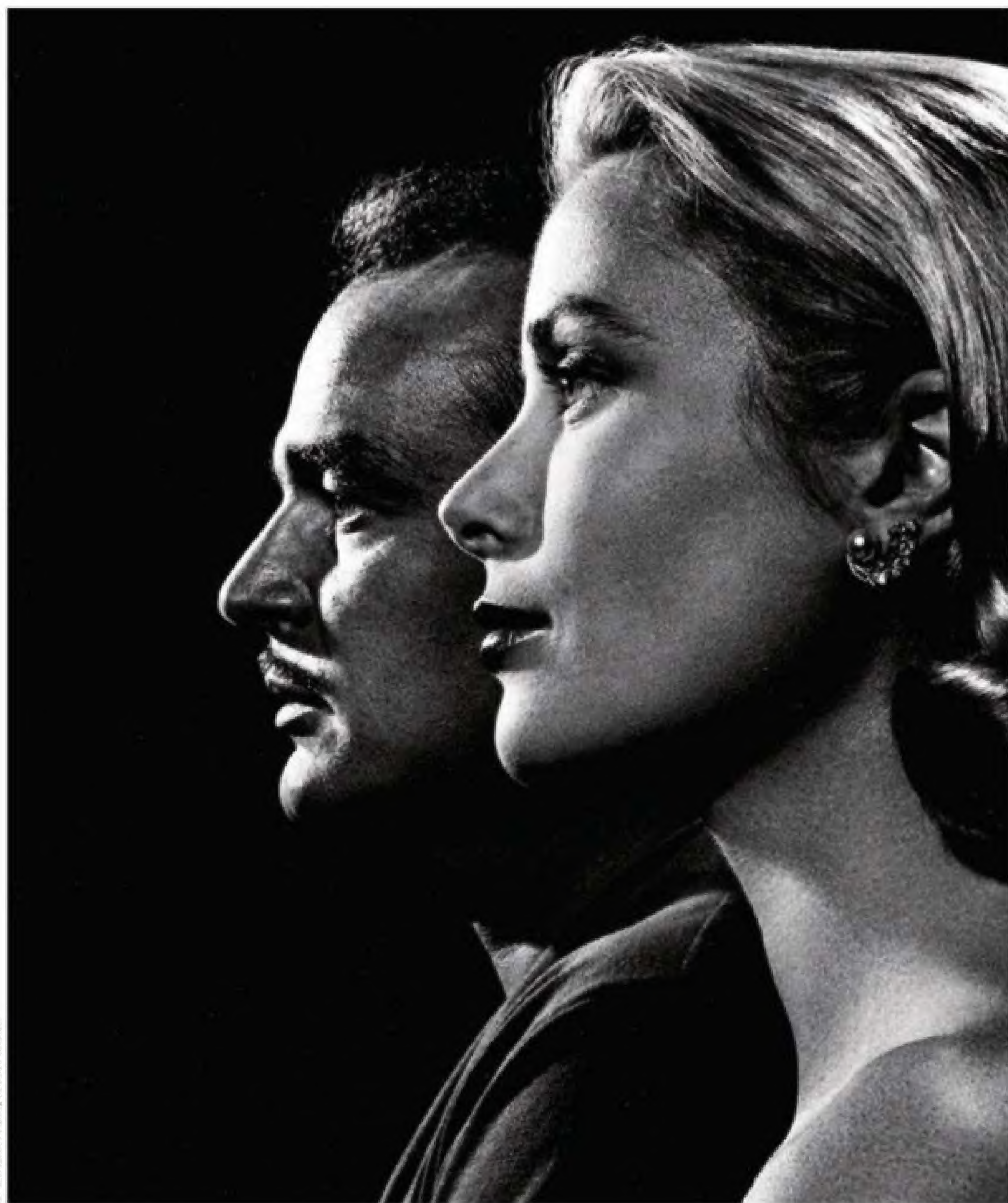
Above: The American author and journalist Ernest Hemingway, photographed by Karsh in 1957

Right: Yousuf Karsh, by Weegee (Arthur Fellig), c1960

photograph the British Prime Minister Winston Churchill while on a visit to address the Canadian Parliament. Churchill gave him just two minutes to take the photograph and glowered when Karsh took his cigar from his mouth before shooting the portrait, but the resulting 'bulldog spirit' picture was a triumph. It went on to become one of the most frequently reproduced portraits ever.

From then on, Karsh no longer had to seek out famous sitters; they approached him. By the end of the 1940s, his list of sitters included King George VI, George Bernard Shaw, Alfred





© CAMERA PRESS/YOUSUF KARSH

Prince Rainier and Princess Grace of Monaco, taken by Karsh in 1956

'I believe it is the artist's job to accomplish at least two things – to stir the emotions of the viewer and to lay bare the soul of his subject'

➔ Einstein, HG Wells and numerous other internationally known celebrities and public figures. A portrait session with Karsh itself became a symbol of distinction or success.

Karsh's initial approach to shooting portraits was, in his words, 'to do my homework' and find out as much as he could about a sitter's life and achievements before meeting them. He used a formidable battery of equipment and, when working away from his studio, would transport up to 350lb of cameras and lights to a shoot. He used both large and medium-format equipment, but mainly preferred using a 10x8in view camera.

He habitually chose black or grey backgrounds and, influenced by his experience of theatrical lighting, used his floodlights and spotlights to create dramatic highlights and areas of deep shadow. He often lit the subject's hands separately. This approach gave a respectful and essentially flattering basis to his portraits. Karsh then looked for a quintessential expression or pose that summed up the essence of his subject's personality.

'Within every man and woman a secret is hidden, and as a photographer it is my

task to reveal it if I can,' he wrote in his book *Karsh Portfolio* (1967). 'The revelation, if it comes at all, will come in a small fraction of a second with an unconscious gesture, a gleam of the eye, a brief lifting of the mask that all humans wear to conceal their innermost selves from the world. In that fleeting interval of opportunity the photographer must act or lose his prize.'

Karsh continued shooting portraits of famous sitters well into his 80s; his final subjects included Presidents Boris Yeltsin and Bill Clinton. By the time he closed his studio for commercial assignments in 1992, it is estimated he had shot portraits of more than 15,000 people. However, it was those who had gained the most power or prestige in their lives that intrigued and inspired him most.

As he wrote in his memoir *In Search of Greatness: Reflections of Yousuf Karsh*, 'I believe that it is the artist's job to accomplish at least two things – to stir the emotions of the viewer and to lay bare the soul of his subject. When my own emotions have been stirred, I hope I can succeed in stirring those of others. But it is the mind and soul of the personality before my camera that interests me most, and the greater the mind and soul, the greater my interest.' **AP**

Biography

1908

Born in Mardin, Armenia, on 23 December

1922

His family flees Armenia for the safety of Aleppo, Syria

1925

Karsh emigrates from Syria to Canada and stays with his Uncle, George Nakash, a photographer in Quebec

1926

Begins working at Nakash's studio, and then starts an apprenticeship with portrait photographer John H Garo in Boston, USA

1931

Returns to Canada and works with John Powis in his Ottawa studio. He takes over the business two years later

1935

Becomes the official portrait photographer of the Canadian government

1941

Shoots his famous portrait of British Prime Minister Winston Churchill, which begins the most productive decades of Karsh's career

1973

Moves his studio into Ottawa's Château Laurier Hotel

1990

Made a Companion of the Order of Canada

1992

Closes his Ottawa studio for commercial assignments

1997

Leaves Canada and moves back to Boston

2002

Dies on 13 July aged 93 at Boston's Brigham and Women's Hospital, after complications following surgery

BOOKS AND WEBSITES

Books: A selection of Karsh's most famous images, and the stories behind them, can be found in *Karsh: A Biography in Images* by Malcolm Rogers. Karsh's official biography is *Portrait in Light and Shadow: The Life of Yousuf Karsh* by Maria Tippet.

Websites: Karsh's official website is www.karsh.org and it includes a detailed biography, a good selection of his photographs and brief video clips of Karsh. A longer interview is available on www.youtube.com (search for Yousuf Karsh).



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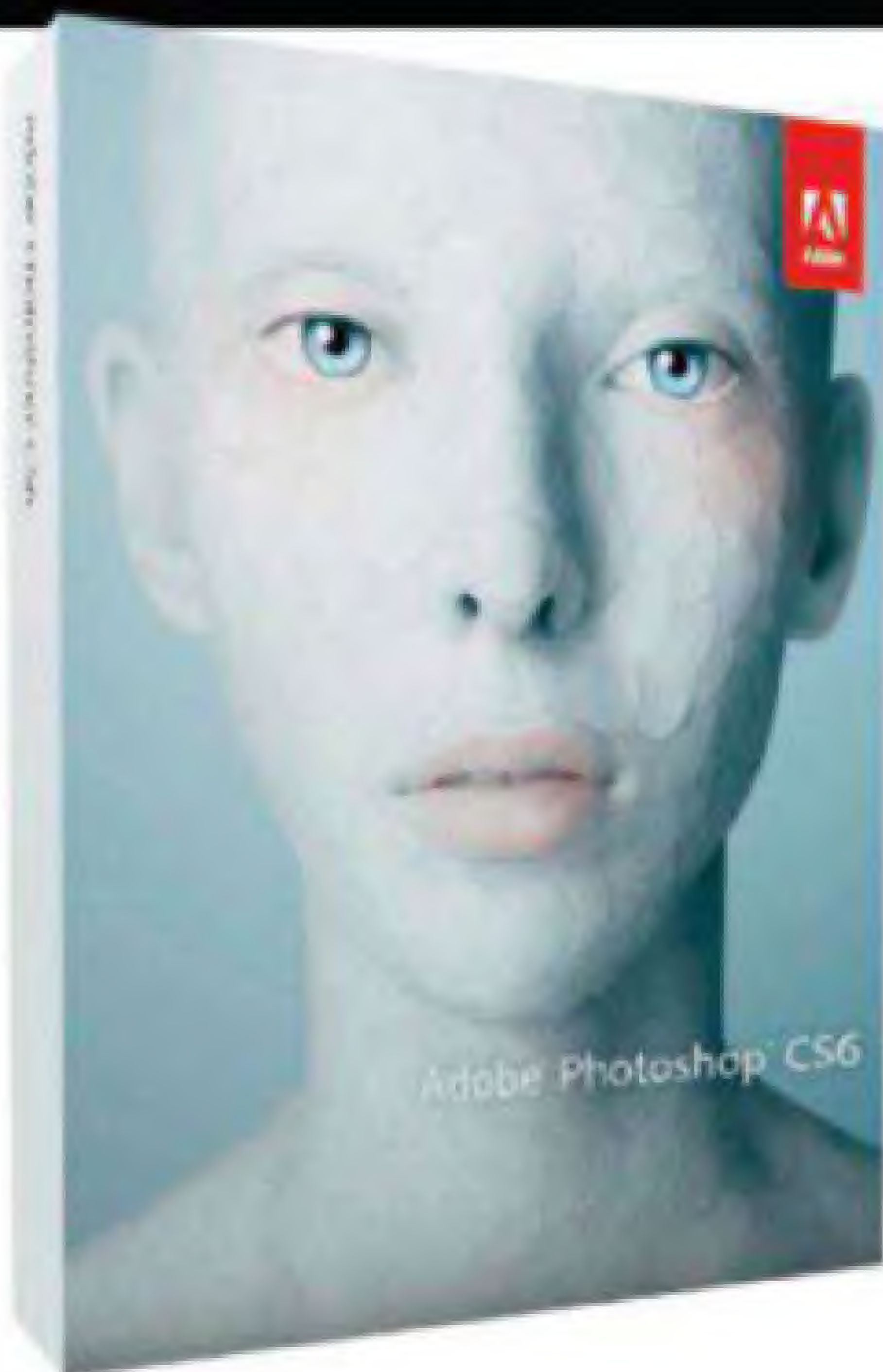
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AP expert guide to...

Gum printing

In part two of his series on alternative processes, **Andrew Sanderson** discusses how to achieve effective results using one of the most beautiful methods available – gum printing

GUM BICHROMATE is a very old printing method dating back to 1839, when Mungo Ponton made the first print using this technique. Since then, bichromate has been renamed as dichromate, so you may see the process named either way.

This beautiful alternative printing process consists of three things – gum arabic,

potassium dichromate and a water-soluble pigment. If the three are mixed in the correct proportions, coated onto paper and exposed to ultraviolet light through a negative, the gum will become tanned and then harden. Pigment will be locked into the paper only in those areas where the UV light has passed through the negative and

the rest can be washed off, giving a positive image on the paper. The beauty of this process is that an infinite variety of colours can be printed because whatever water-soluble paint you can find will print. The exception to this is acrylic paints. Once dried, they are no longer soluble. Watercolour paints, gouache, powder paint and poster paint all work well, but paints often have gum arabic already in them, so you may find that the quantities of paint needed in a mixture will vary from colour to colour and certainly from one manufacturer to another.

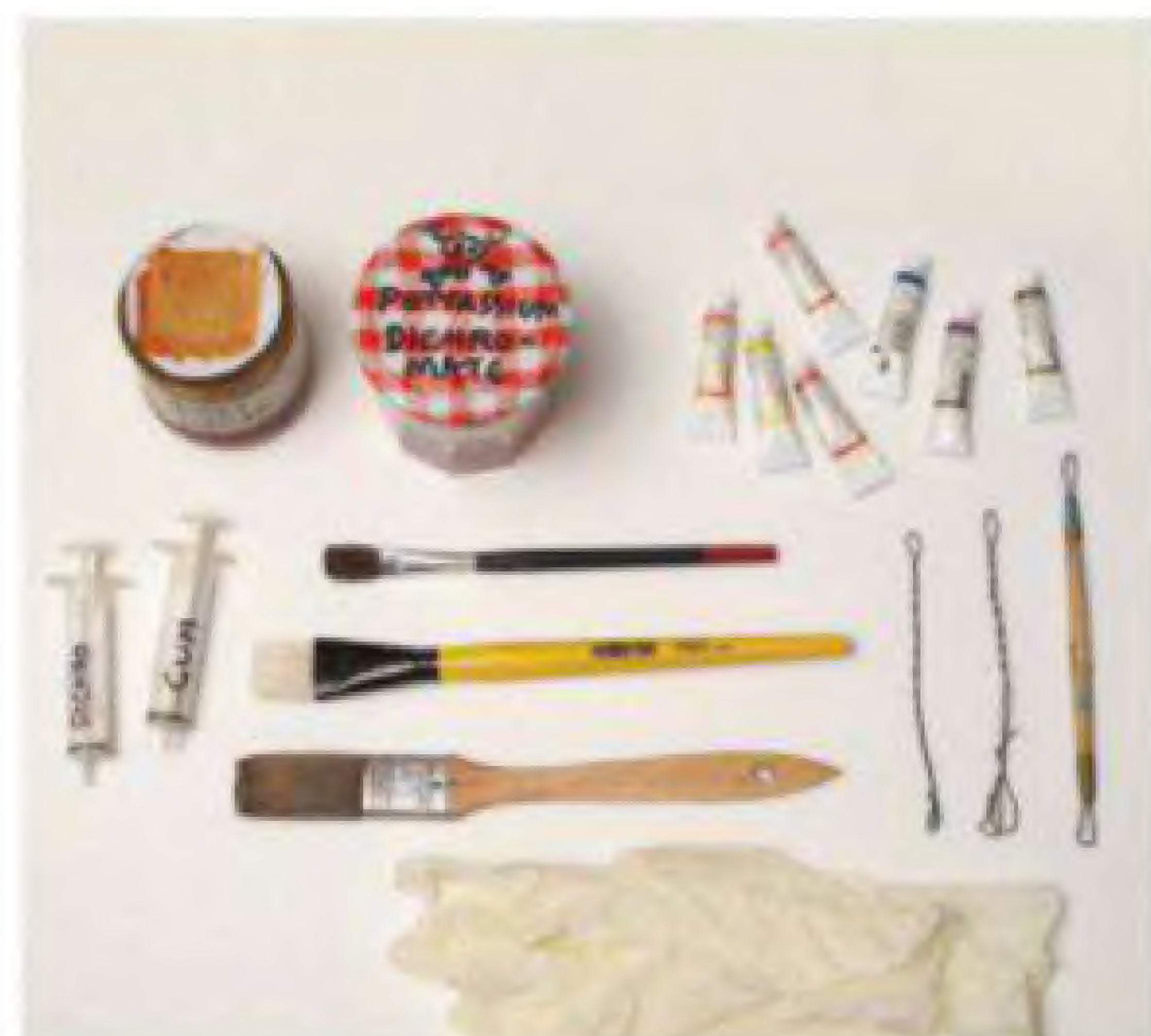
It is tempting to play with lots of different colours when you begin this technique, but doing so will introduce too many variables. If you wish to master gum printing, you should stick to one pigment until you understand the process and then try another.

PIGMENT MIX

Deciding on the correct quantity of paint in your gum is the key to getting

‘Ellary’. Regardless of the type of negative you use, it will need to be a low-contrast image to achieve the correct exposure

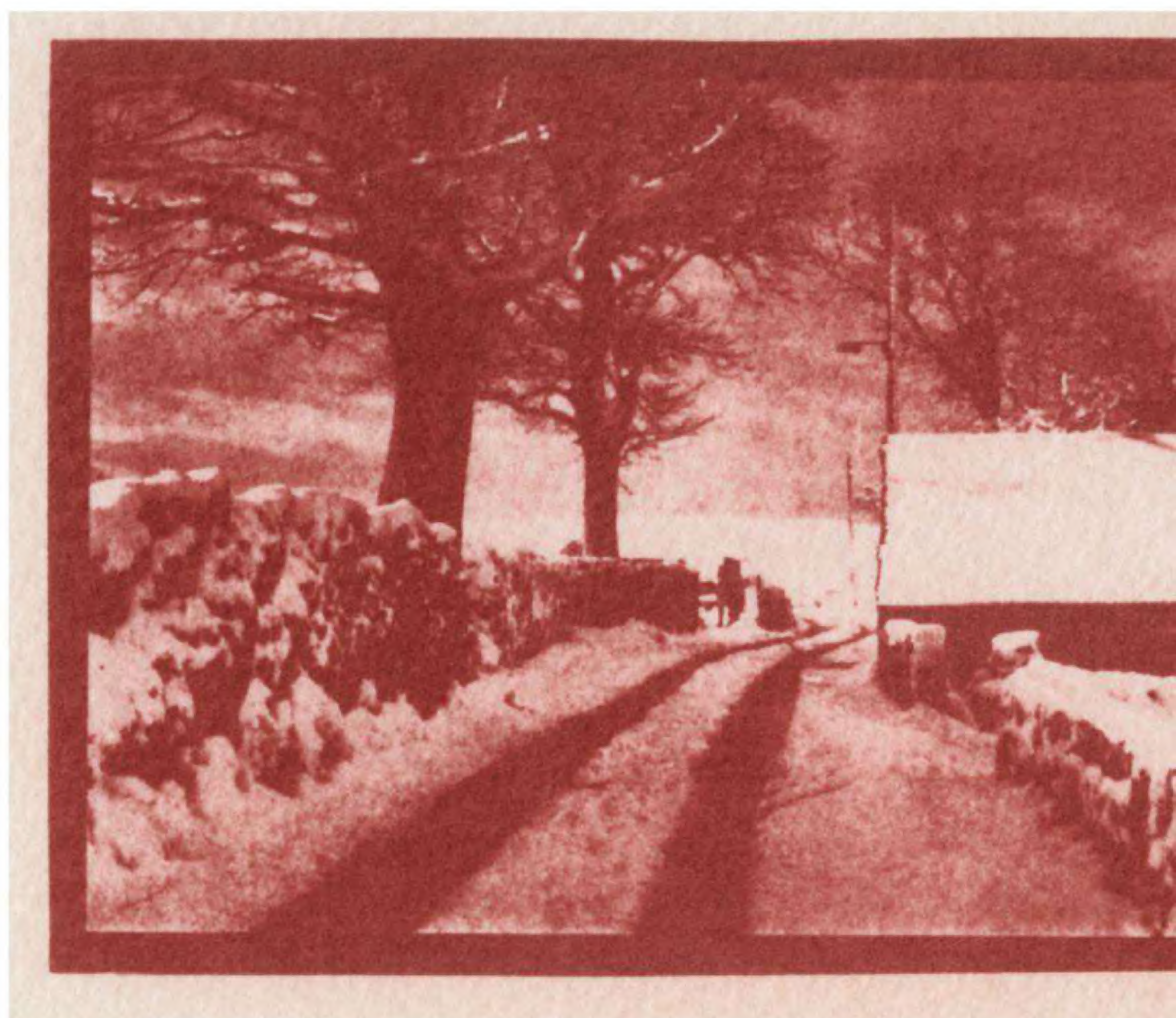




ESSENTIAL ITEMS

Before trying the process for yourself, make sure you have everything you need. Here is a list of essential items

- Scales for measuring dichromate powder (not to be used for food afterwards)
- Gum arabic solution – W&N makes small bottles that are available from art shops
- Potassium dichromate (take great care with this)
- Rubber or latex gloves plus goggles and mask when mixing dichromate
- Watercolour paint
- Watercolour paper (Bockingford's is good to begin with)
- Two plastic developing trays
- Flat brush
- Small jars for storage
- Clear-glass contact-printing frame
- Stirrers (I use a bit of looped wire)
- UV lightbox or face tanning unit
- Timer
- Drying area or washing line with pegs
- Newspaper to cover work area
- Masking tape



'Because gum printing is a contact-printing process, you will need a negative that is the size of your intended print'

➔ good colour strength. First, mix a small quantity of good-quality paint and pure gum. For example, mix 9g of W&N designers' gouache with 50ml of W&N gum arabic. You can add more gum if your paper is staining from too much pigment, or add more paint if you find that your results are too pale. The quantity of paint varies with each colour, but once correctly mixed it can be stored for years. I suggest using a small honey jar, as this provides a sealed container that is transparent and has a wide enough opening to stir the mixture again at a later date when it has settled.

SENSITISER MIX

The sensitiser is potassium dichromate (some use ammonium dichromate), which is an orange-coloured powder. Take great care, because this is a very toxic chemical. It is important not to breathe in any of the dust or get it on your skin. Wear rubber gloves and a breathing mask when mixing the solution.

Measure 25g and dissolve this into 100ml of warm water, stirring continuously. When all the dichromate is dissolved, allow the solution to cool to 20°C before use. Don't worry if not all the dichromate dissolves or there are crystals at the bottom when it has cooled. This just means that you have a saturated solution,

Above: 'Cliff Lane'. As gum prints are contact printed, the negative will need to be the size of the desired print

Above right: 'Old Jam Jar'. The proportions of mixture will determine the contrast of your paper

Right: 'Keld, North Yorkshire'. Gum prints are exposed using UV light. Even something as simple as a face-tanning unit will do

which is what you need. Once mixed, the solution will keep for many years. Mark the container 'Potassium Dichromate – Poison' and store away from children and animals.

THE NEGATIVE

Because gum printing is a contact-printing process, you will need a negative that is the size of your intended final print. I sometimes use large-format original negatives for gum printing, but most of the time I use copynegs made from an RC print (see the section on making copy negatives in my article on cyanotypes in AP 1 December, or visit my blog at www.thewebdarkroom.com).

Many people these days use digital negatives printed on OHP (overhead transparency) film on a desktop printer. Whatever you use, you need a fairly low-contrast negative for the gum process. The advantage of using copy negatives rather than large-format originals is that you can make a large negative from any size of film; you can get the contrast exactly right for your process; and you don't have to worry about damaging your negative when working with this process. I also prefer having a large border around my copy negatives, as this gives a better margin for attaching masking tape when re-aligning during multiple printing.



ALL PICTURES © ANDREW SANDERSON



THE MIXTURE

The proportions of the two mixtures will determine the contrast and sensitivity of the coated paper. Begin with two parts gum/paint and three parts dichromate solution. Mix with a stirring rod and use a flat brush to apply it to the watercolour paper. Brush in a left-to-right direction, then an up-and-down direction, making sure the coating is even. The brushing can be done in a dimly lit room, but once dried, the paper is sensitive and must be kept in the dark or in a darkroom with a safelight. Drying can be done over a fan heater on a low setting. Once the paper is completely dry, place the negative on top and position it in a contact-printing frame. Alternatively, you can use a sheet of thick glass and a board held flat with bulldog clips.

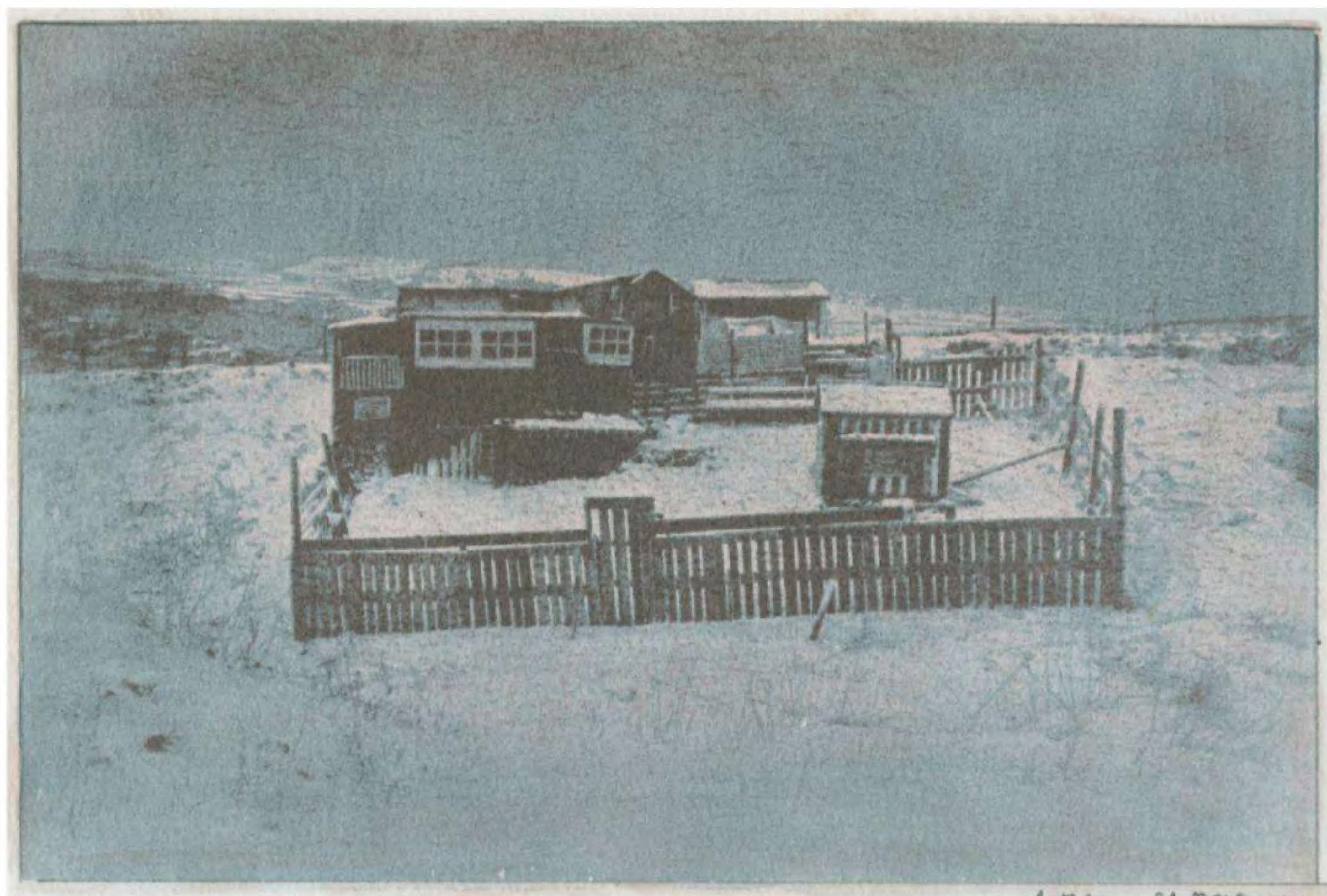
EXPOSURE

Gum printing needs to be exposed to ultraviolet light. I have a custom-made UV lightbox, but I have also used a simple face-tanning unit. These are very cheap and are ideal if you're just starting out. For a guide, I put my contact frame 6in from the tanning unit and give 4-10mins of exposure

PROCESSING

Processing the exposed image is simplicity itself, as the exposed paper is simply soaked in water. The unexposed areas drift away from the paper, leaving an image in hardened, coloured gum.





‘With gum printing, almost anything you produce will look interesting and often beautiful’



If you try to rush this part of the process you will have rough, gritty, stained images. The best results come from long soaking times.

The gum-printing process can produce an image very easily, although the difficulty lies in making quality results in a repeatable and predictable way. There are lots of examples of gum printing on the web, but many are technically very poor. The only way to really master this process is to devote a lot of time to it and to be methodical and disciplined.

With gum printing, almost anything you produce will look interesting and often beautiful. It is a very alluring process, and you can spend hours producing prints.

However, because of the character of the process and its many variables, all sorts of things can go wrong, so the correct proportions of the three constituents are vital. The density and contrast of the negative is important, the type of paper makes a difference and the amount of UV exposure – and the length of soak – all play a part in the outcome. If you have the time and the facilities to try this process, you will be rewarded with very special prints. **AP**

‘Cinderhills Pigeon Loft’. While images can be easily produced, they can sometimes be difficult to predict

Next month, Andrew looks at X-ray film

WATERCOLOUR PAPER

Selecting the correct paper for gum printing is crucial, as Andrew Sanderson explains

Many types of paper can be used for gum printing, but some will stain easier than others. I recommend using a paper that is easy to obtain and has proved itself to be suited to gum. My choice is Bockingford, but some people prefer a smoother paper. However, I suggest that you only try other papers once you have managed to get the process to work on a tried-and-tested paper. The ideal weight is 150g/m – any thinner and it will be easily damaged. However, thicker paper is fine, but it takes longer to wash and dry. Before use, the paper should be soaked in hot water for half an hour, then rinsed briefly in cold water and hung up to dry. This pre-shrinks the paper, so the image can be registered easily for the second print down. Some gum workers seal the porous surface of the paper by ‘sizing’ it with a layer of gelatine, starch or gesso. This is not essential, but if you don’t do this you will notice flecks of pigment in the white areas of your print, which can tend to be obtrusive.



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Sunset rider, Broad Haven, Pembrokeshire Fen Oswin

Nikon D3, 14-24mm, 1/200sec at f/7, ISO 200

THIS really is a beautiful scene. It is the deep, rich colours that first get our attention, and then the dramatic clouds, the golden sun and the reflection of both in the wet sand. It is extremely pleasant to look at.

Then you notice there's a horse pulling a sulky across the frame and after that you see a man walking and a ship passing on the horizon – but they are so small and far away that you have to look really closely to see them. I've removed them to demonstrate that we are actually looking at a landscape picture. The horse and sulky are so compelling, though, that we naturally think they should be the subject, so we squint a bit more and get closer to the page.

What we need to do, of course, is make the subjects more prominent, without losing the sense of where they are. The image is a little dark and the figures are blending into the tones of the sea so we can't see them clearly. Using the Sample tool that comes with Curves, I sampled the sea directly by the man's head, noting the point on the line the tone corresponds to. I then sampled the tone of his head and created a curve that produced maximum separation between the two. You can see the curve above right.

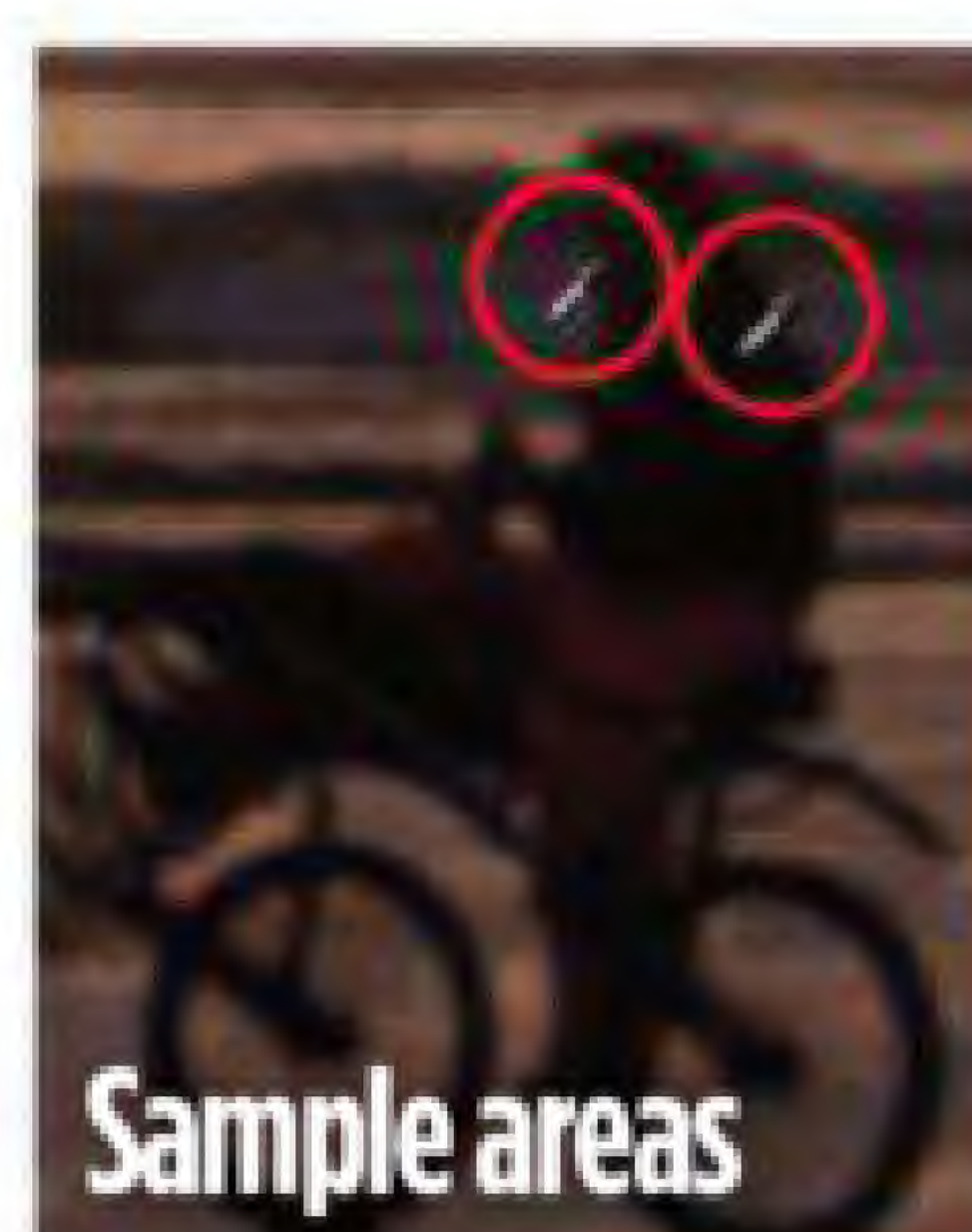
The extra tonal difference makes the subject stand out from the background,



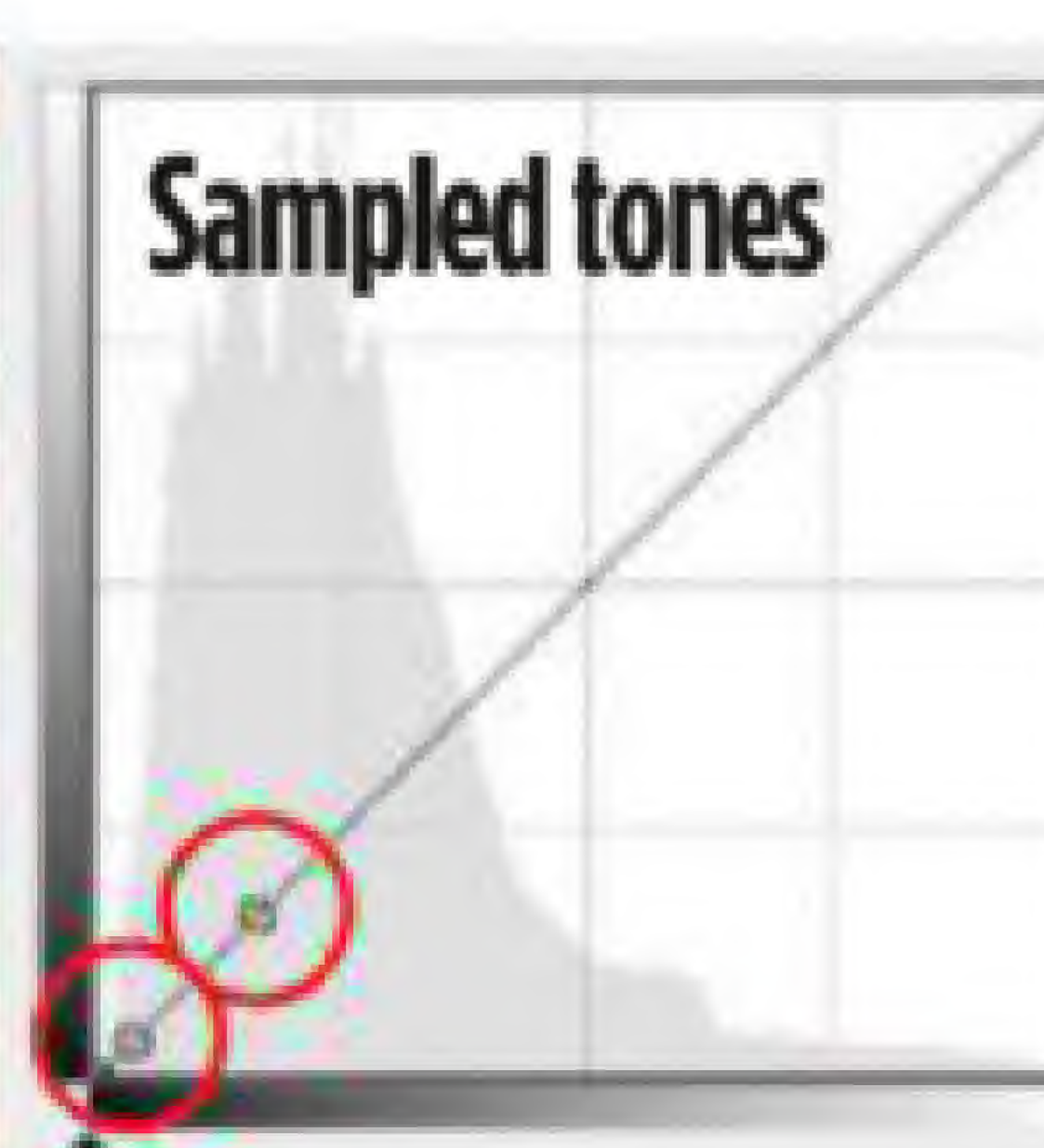
Original



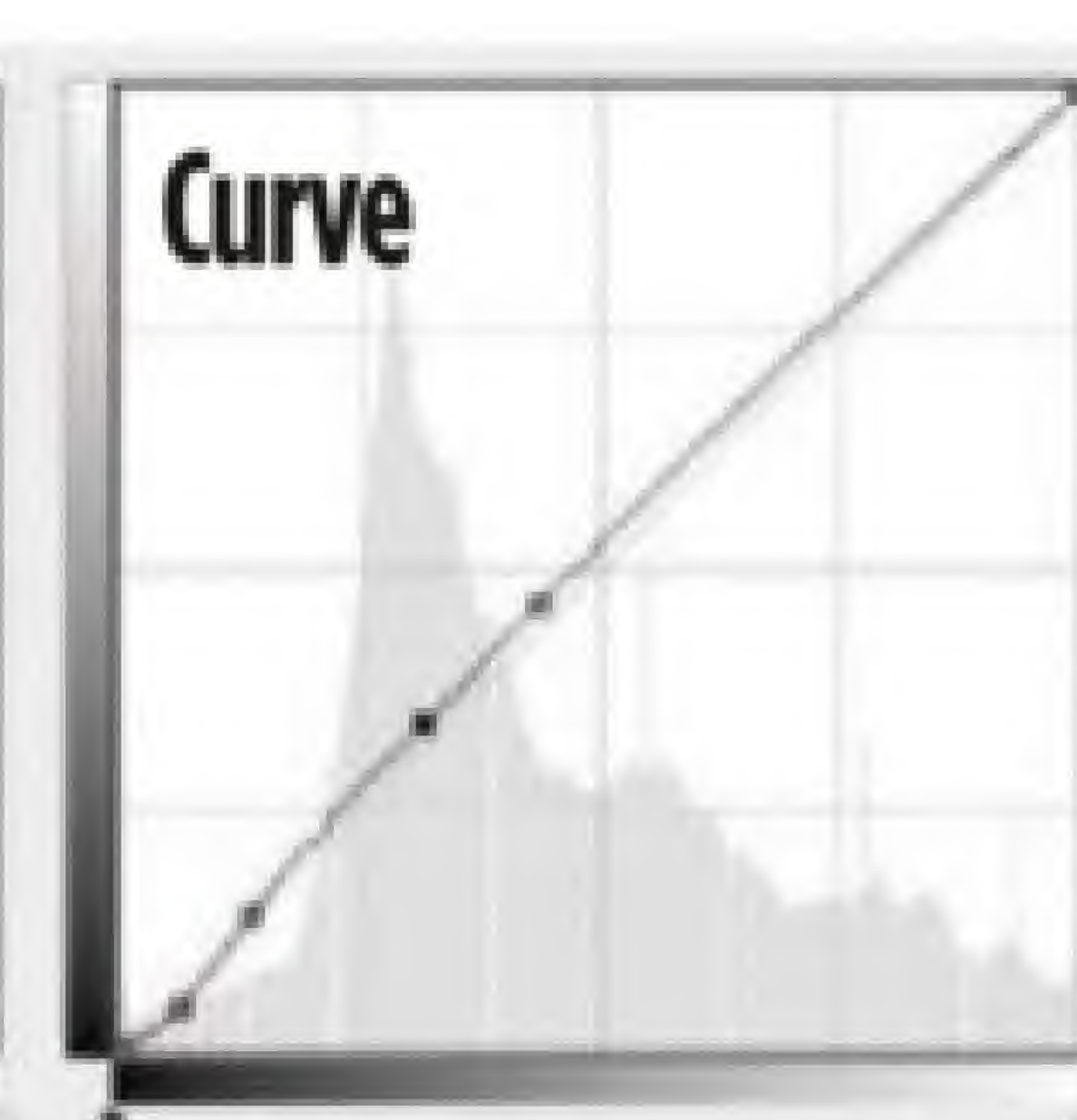
Elements removed



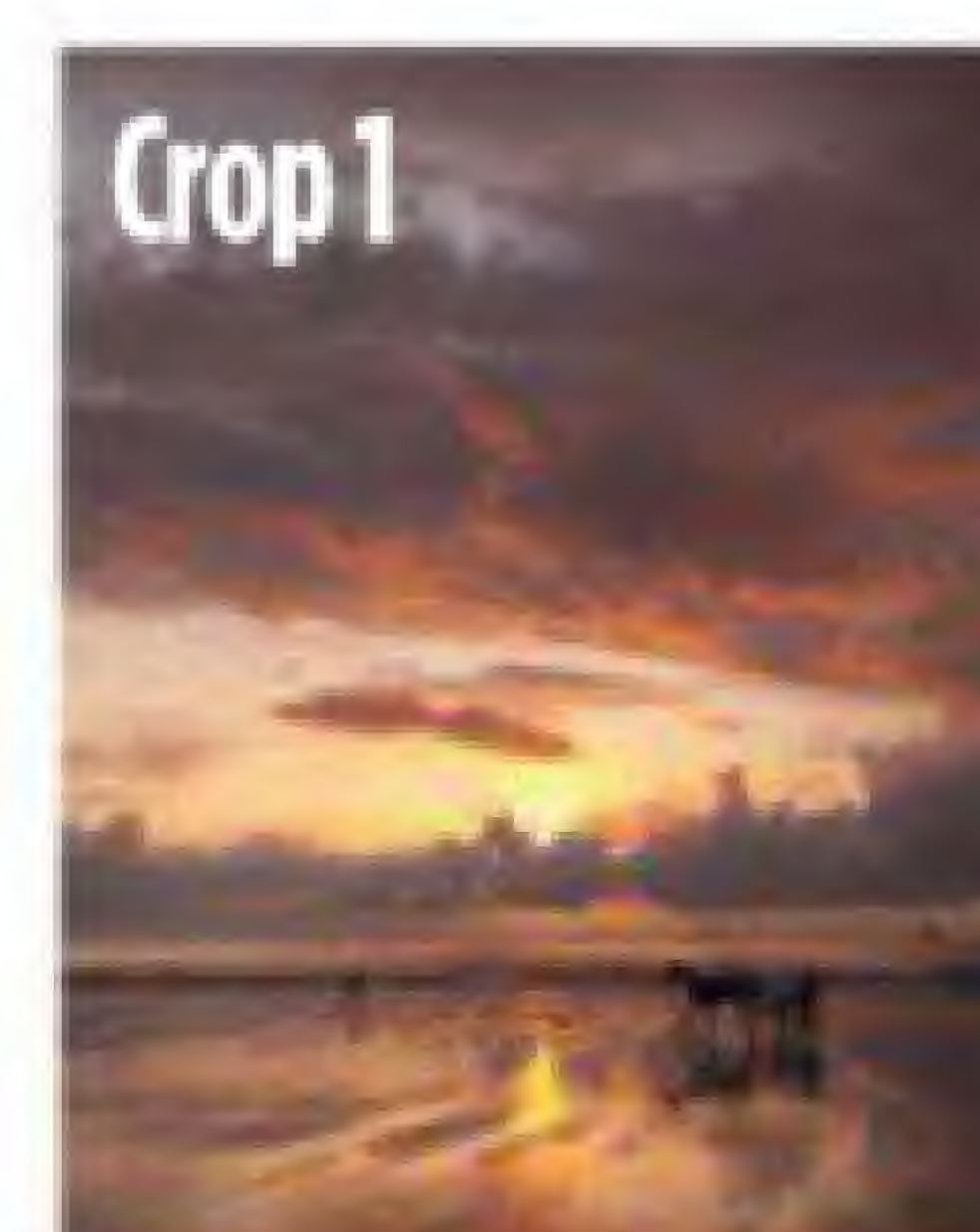
Sample areas



Sampled tones



Curve



Crop 1

and thus take the more prominent position it needs. Even after this, though, the main interest is still a little small in the frame.

I've tried two crops to demonstrate that halfway houses won't do. In the first I've gone a bit closer so the subject is more identifiable, but it is still distant, and now we have the problem of the walker becoming a distraction, too (above right). So I went even closer (below left). I have lost lots of

beautiful image area, but there are still those basic appealing elements in the frame – the colours, the reflection, the horse and the sulky. Now, with the subject more easily seen, the story is much more immediate and so much clearer.

I wondered for a while about the ship on the horizon. If it had been a wooden ship with tall masts and billowing sails, I wouldn't have hesitated to keep it in, but as a container ship it rather spoils the potential pictorial romance. At the same time, though, it demonstrates reality and gives a sense of context and contrast to the main subject. The problem for Fen at the time was that the horse was probably moving pretty quickly and that ship was going to be there for some time, so he wouldn't have been able to shoot one without the other. I've presented versions with the ship in and with it removed, and I'll leave it up to you to decide which, in an ideal world, you'd prefer. I'm rather enjoying the reality.

It's a lovely picture, Fen, nicely exposed and with wonderful colours. The message is a familiar one, though – choose a subject, and make it clear what you want us to look at. Two subjects in one frame so often conflict and leave us confused. It's a wonderful scene, though, and well worth my picture of the week award.



Closer crop, ship removed



Closer crop, ship left in

PICTURE OF THE WEEK

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Brando Shutter Thumb Rester \$29 (around £18)

www.brando.com

THE SHUTTER Thumb Rester is designed to provide a more comfortable and steady hold of a camera, and is suited to large compacts and interchangeable-lens cameras with a hotshoe port. The device slots into the camera's hotshoe port and is fixed into place, without damaging the port, via a hexagonal screw (an Allen key is supplied). When holding the camera the thumb sits on the Rester's curve, and the resistance against the curve provides some key benefits, such as reducing hand movement when pressing the shutter button, providing a steadier hold, and making a single-handed or portrait-format grip more comfortable.

This is a simple low-cost alternative to other 'thumb-grip' products, such as Sony's TGA-1 for the Cyber-shot RX1. Unlike most other more expensive versions, though, the Rester is fixed into place, without a hinge to temporarily shift it out of the way of any camera controls it may block. Also,

the Rester will not accommodate a hotshoe-mount device, so the hotshoe port is out of action.

The Rester is available in silver or black, and in 43mm or 53mm lengths.

Tim Coleman

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Sekonic LiteMaster Pro L-478DR lightmeter Around £350

www.sekonic.com

SEKONIC'S LightMaster Pro L-478DR is a digital lightmeter with a difference. It features a colour touchscreen that allows you to scroll through the menus, adjust settings and take readings for continuous and flash lighting through the whole range of still and moving image capture. There is the facility to fine-tune profile settings specific to your camera using Sekonic's Data Transfer Software, or to input the data manually. There is built-in compatibility with PocketWizard technology allowing you to control and trigger your flash devices from the meter.

The feel and layout of the meter's controls are very similar to other Sekonic models, but the added features really lift it to stratospheric levels of sophistication. Build quality is excellent, with tight-fitting rubber dust covers over the sync and USB sockets, and a very neat telescopic diffuser dome fitted to the rotating measuring sensor.

There are many possibilities and options with this meter, and a long, calm reading of the manual is essential to get the best from it. **Andrew Sydenham**



Amateur Photographer

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Amateur Photographer

An advanced lightmeter to tackle virtually every situation



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax K-5 II

The 16.3-million-pixel K-5 II features a new SAFOX AF system and revised imaging sensor with an ISO range of 80-51,200.

AP 12 January

Nikon 1 V2

The new DSLR-style Nikon 1 V2 features a 14.2-million-pixel CMOS sensor and 15fps continuous shooting.

AP 12 January

Sony Cyber-shot DSC-RX1

Sony's latest compact camera has an impressive 24.3-million-pixel, full-frame sensor and 35mm f/2 Carl Zeiss lens.

AP 19 January

Canon PowerShot SX50 HS

Canon's 12.1-million-pixel PowerShot model has a Digic 5 processor, 50x ultra-wideangle zoom and Intelligent IS and Zoom frame Assist.

AP 19 January

Canon EOS 6D

We test Canon's 20.2-million-pixel, full-frame DSLR with maximum ISO of 102,400, 4.5fps continuous shooting and built-in Wi-Fi.

AP 26 January



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Canon EOS M

Has Canon turned up fashionably late or has it missed the party altogether with the launch of its first **compact system camera**, the 18-million-pixel **EOS M**?

Richard Sibley
Technical editor



CANON has left it late in the day to release its first compact system camera: the EOS M. While other manufacturers have had a few years' head start, Canon has had the advantage of watching its competitors and the reactions of customers. When designing a CSC, the defining feature has to be what size sensor to use, and it is here that Canon will have undoubtedly spent some time on research. A larger sensor will generally offer improved image quality, although it will also mean having a larger camera body and larger lenses.

In the EOS M, Canon has, sensibly, decided to use an APS-C-sized CMOS sensor. It is the same 18-million-pixel unit as that found in Canon's EOS 650D and EOS 60D models. This puts Canon in line to go head-to-head with Fujifilm, Samsung and Sony, which also use APS-C-sized sensors in their X-series (Fuji), NX (Samsung) and NEX (Sony) CSCs. The reasonably high resolution, combined with the physical size of the sensor, should give Canon's first digital CSC a chance of having better image quality than that found in micro four thirds system, Pentax Q and Nikon's 1 system cameras.

However, a CSC isn't just about image quality. The main consideration for many photographers is the size, weight and handling of the camera, otherwise most would simply purchase a DSLR. The EOS M is around the same size as a large compact

AT A GLANCE

- 18-million-pixel, CMOS sensor
- Hybrid contrast and phase-detection AF
- 3in, 1.04-million-dot touchscreen
- ISO 100-25,600
- Optional EOS EF-mount adapter
- Street price around £650 with 18-55mm kit lens

camera, with a reasonable number of controls. The question is whether Canon has been able to get the handling correct first time, or whether, like Sony's first NEX cameras, compromises have been made with the handling that enthusiast photographers will find cumbersome.

FEATURES

The Canon EOS M uses an 18-million-pixel, APS-C-sized, CMOS sensor that is a variation of the same unit found in the Canon EOS 60D and 650D DSLRs. In tests of these DSLRs we found that the sensor provides good detail resolution and excellent colours, so the EOS M will hopefully follow in their footsteps.

The sensor has a sensitivity range of ISO 100-12,800. There is also an extended setting of ISO 25,600, which is impressive for a CSC and matches the high sensitivity range of the Sony NEX-6 (see test on pages 55-57 of this issue), which the EOS M will no doubt be competing against.

Processing the data provided by the sensor is a Canon Digic 5 processor, which again is used on most of Canon's latest cameras, including the EOS 650D. Both raw and JPEG images can be captured and saved, and simultaneous capture of both file types is also an option. Images are saved onto SD

memory, including the latest SDXC cards that are UHS-I compliant. This should allow the EOS M fast read and write speeds.

The camera's continuous shooting rate is good, at 4.3fps for 17 JPEG images or six raw files. However, it lacks a very fast burst shooting mode like that of the Sony NEX-6 or the very fast and powerful Nikon 1 V2. I suspect that most photographers will hardly use these extremely fast-burst shooting modes, so the 4.3fps rate of the EOS M should be more than sufficient.

A nice feature of the EOS M is the ability to rate images from one to five stars in-camera. This is also found in a few other Canon cameras, and is extremely useful for ranking images in between shooting. The star rating is embedded in the image file and is compatible with most image-library software, such as Adobe Bridge, Lightroom and Apple Aperture. This can really speed up the process of sorting through images when you return to your computer.

8/10

BUILD AND HANDLING

The overall design of the EOS M is fairly straightforward, being very similar to the Canon PowerShot S110 compact camera, but slightly larger in every dimension. That is not to say the EOS M is a big camera. It will comfortably slip in to a pocket, and the accompanying 18-55mm and 22mm lenses are also fairly small in size.

Made of a magnesium alloy, the EOS M feels solid in the hand, and the slightly rounded edges make it comfortable to

'Anyone familiar with Canon compact cameras should have no trouble using the EOS M'

This shot demonstrates just how good the colours are straight out of the EOS M



Blah blah blah blah
blah blah blah blah
blah blah blah blah
blah blah blah blah
blah blah blah

hold. There is little in the way of a handgrip, although a small rubber strip on the front of the camera offers some form of purchase. On the back there is a well-contoured area on which to rest the thumb that helps to add slightly more grip. I would have preferred a little more in the way of a hand grip. There is room to add just a few of millimetres to form slightly more grip without compromising the size of the camera too much.

Anyone familiar with Canon compact cameras should have no trouble using the EOS M, as the button layout is very similar. On the top of the camera, around the shutter button, is a switch to select between video, camera and automatic mode. A small on/off switch, a flash hotshoe and holes for a pair of stereo microphones also sit on the EOS M's top-plate. The rear of the camera centres around a directional control dial, with a surrounding jog wheel and a centre button, while three additional buttons allow quick access to the camera's menu, playback mode and different screen display options.

One thing that photographers will either love or hate is the touchscreen. I find a touchscreen useful for certain tasks, such as selecting an AF point, but much prefer using buttons for changing settings. I found the touchscreen of the EOS M to be very responsive and accurate, and I was able to change features using the touchscreen faster than when using the button arrangement. However, there are a few things for which the touchscreen must be used. For example, the AF point must be changed via the touchscreen, as it cannot be changed by using the rear directional control. This is worth noting, as although

FEATURES IN USE CANON EF-EOS M-MOUNT ADAPTER

THE EF-EOS M-mount adapter, which allows regular Canon EOS EF lenses to be mounted on the new camera, was launched at the same time as the Canon EOS. The adapter provides a full electronic connection between the EOS M and an EF lens, which in turn allows aperture control, optical stabilisation and autofocus to take place.

With a hybrid, on-sensor, phase-detection and contrast-detection autofocus system, EF lenses can be focused in the same way as M-mount lenses. I used a Canon EF-S 15-85mm f/3.5-5.6 IS lens mounted on the EOS M via the mount adapter. The combination handled reasonably well, with plenty

of room to grip the camera with my right hand while supporting the lens.

Sadly, the autofocus is even slower with EF-S lenses mounted. The 15-85mm f/3.5-5.6 jittered back and forth, finding an approximate focusing before fine-tuning it further. In bright light, while focusing on high-contrast objects, there was a slight improvement in speed, but generally it still takes around 1sec for an EF lens to focus.

At around £130, the adapter is reasonably priced. There is an issue with the speed of focusing, but the adapter offers a huge range of EF lenses, particularly specialist models. This makes the EOS M an attractive option as a secondary camera that complements a Canon EOS DSLR.





Generally, the evaluative metering works well, but it can be fooled depending on the point of focus

the touchscreen makes it faster to change the AF point, some photographers would much prefer the directional-control option. Similarly, to magnify an image you must press the on-screen magnifying glass as there is no physical button for this task.

Designating features to the on-screen buttons frees up valuable space on the body, allowing it to be as small as it is. The screen is very responsive and it is easy to press the required icon, but it is a very different experience to using a DSLR. I would like to see a DSLR-style front dial added, as this would allow the rear wheel to be used, for example, to control the aperture value while the front could be for exposure compensation.

Using the EOS M is like using an advanced compact camera. The handling isn't too reliant on the touchscreen, but the screen serves as a useful means to make faster changes to some settings. Those photographers looking for an experience more akin to using a DSLR would be better served by a camera such as the Sony NEX-7 that has a full complement of controls.

8/10

METERING

Evaluative, spot and centreweighted metering are found in the EOS M, as well as the partial centre metering that is found on Canon EOS DSLRs. Generally, evaluative metering works well, although it

The black & white mode is good, and the large sensor allows for a shallow depth of field even at f/5.6



is weighted heavily towards the AF point. I found that using centreweighted metering and adjusting the exposure compensation often provided more consistent exposures, particularly if you try composing the same scene in different ways.

With four different ways to meter a scene, plus AEL and exposure bracketing, the EOS M is laden with ways to help get the correct exposure, although it is worth experimenting with the various methods and finding the one that works for you. I find that when using the evaluative metering, it is best to use the touchscreen to select an AF point. Working in this way also identifies the AF point from which to meter. Use the AEL lock button to lock the exposure to this point. Then simply press the touchscreen again to decide the point of focus. The exposure is locked, so the new AF point won't be taken into consideration.

8/10

AUTOFOCUS

Rather than relying solely on contrast-detection autofocus, Canon has followed a similar line to that taken by Nikon's 1 series by also using on-sensor phase detection. The hybrid CMOS AF system has 31 AF points, as well as face detection and AF tracking.

I expected the phase-detection facility to allow the EOS M to snap quickly into focus, offering an



➔ advantage over contrast detection. Sadly, the hybrid focus system is slow and sluggish compared to the systems used on similar cameras. This system is more like that fitted to one of the first-generation CSCs from a few years ago.

With the 18-55mm f/3.5-5.6 kit lens attached, the EOS M gradually searches back and forth, honing in on the point of focus. There was little difference when the 20mm lens was attached, with both lenses being particularly slow in subdued light and sometimes taking more than a second to find focus. An adapter is available to use Canon EF lenses on the EOS M. For more on this adapter and how EF lenses focus, see the *Features in Use* (page 46).

Focusing is also available by using the EOS M's touchscreen. The screen has a good level of sensitivity and it takes only a slight touch to pick a focus point, which is extremely useful for making fast selections. The touch-sensitive screen can also be used to fire the shutter after a focus point has been selected, although I recommend switching this feature off because it means you are pressing against the camera when the image is being taken. Also, on reviewing my images, I found a handful that had been accidentally taken when the screen had been touched while carrying the camera.

Overall, the AF is something of a disappointment. While those photographers shooting scenic images or still-life shots won't have too much to worry about, documentary-type shots may require careful prefocusing and moving subjects will prove challenging, to say the least.

Autofocus is something that can be improved via firmware, as we have recently seen in quite dramatic style with the Fujifilm X-Pro1. Hopefully, Canon engineers will be able to address the focusing speed in a firmware update, as even a slight improvement in speed could make a significant improvement to the camera.

7/10

DYNAMIC RANGE

With a full APS-C-sized DSLR sensor, the dynamic range of the EOS M is very good. I had no real concerns with blown-out highlight and shadow detail, except on particularly high-contrast scenes, but overall the EOS M produces images with the same level of highlight and contrast detail that I would expect to see in a DSLR.

8/10

NOISE, RESOLUTION AND SENSITIVITY

As much detail is resolved by the Canon EOS M as other Canon cameras that also have an 18-million-pixel CMOS sensor. At the lowest sensitivity setting, JPEG files just about reach 28 on our resolution chart, while raw files are capable of being sharpened to reveal just a little more detail.

Colour noise is dealt with extremely well in-camera, with the first signs of it becoming a problem ➔

Facts & figures

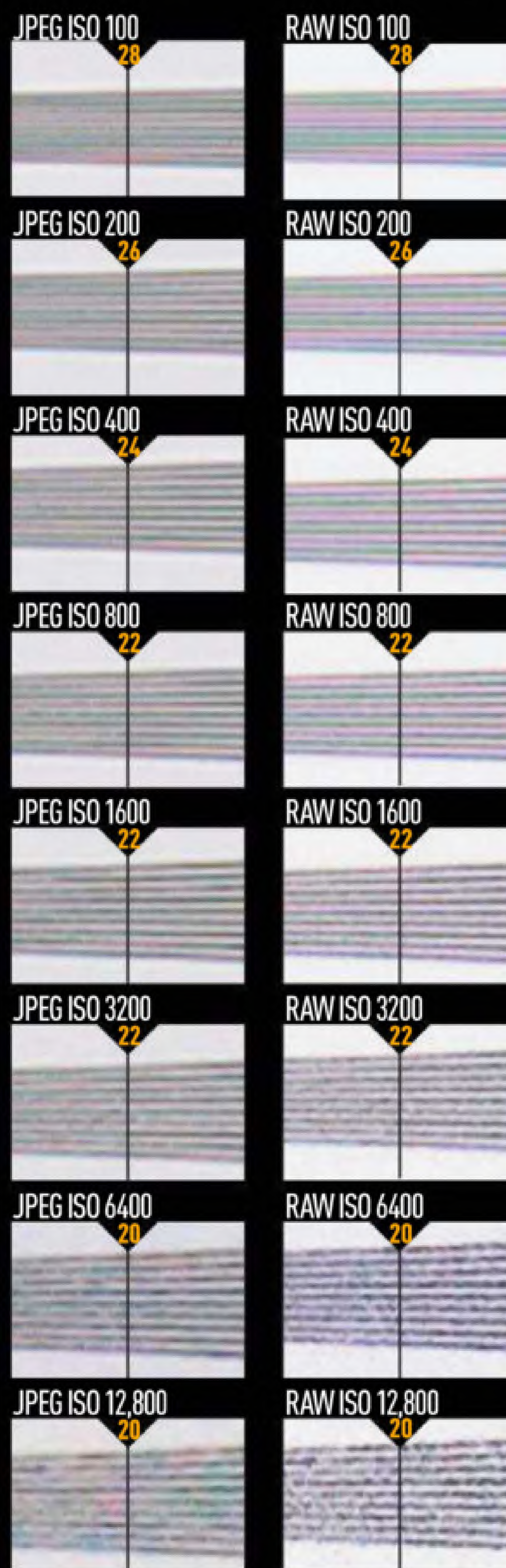


RRP	Around £769.99, including 18-55mm kit lens
Sensor	18-million-effective-pixel CMOS sensor
Output size	5184 x 3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF-M
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic first curtain, mechanical second curtain
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-12,800 expandable to ISO 25,600
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and creative auto
Metering system	Evaluative metering, centreweighted, partial (9%) and spot (4%)
Exposure comp	±3EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	4.3fps for 17 JPEG images or 6 raw images
LCD	3in touch LCD with 1.04 million dots
Viewfinder type	N/A
Field of view	N/A
Dioptr adjustment	N/A
Focusing modes	Hybrid CMOS AF with contrast and phase detection, manual, single-shot AF, automatic AF, continuous AF, flexi-zone, tracking and face detection
AF points	31 AF points
DoF preview	Yes
Built-in flash	No
Video	1920 x 1080 pixels (at 29.97fps, 25fps or 23.976fps), MOV files with MPEG-4 H.264 compression
External mic	Yes
Memory card	SD, SDHC or SDXC (UHS-I)
Power	Rechargeable Li-Ion LP-E12 battery
Connectivity	USB 2.0 Hi-Speed
Weight	298g including battery and card
Dimensions	108.6 x 66.5 x 32.3mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the EF-M 18-55mm f/3.5-5.6 IS STM kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Hotshoe

This is a standard hotshoe that can be used with compatible Canon Speedlite flashguns

Connections

Under the side panel on the left of the camera are sockets allowing an HDMI cable or an external microphone to be connected, as well as a USB connection



Direct record

Just to the right of the thumb rest is the direct record button that allows video recording to be quickly started or stopped

Info

This button scrolls through the various on-screen display options

Camera shown actual size

Wi-Fi

Unlike the Canon EOS 6D and PowerShot S110, the EOS M does not have built-in Wi-Fi. However, it is compatible with Eye-Fi SD cards, which will give the camera Wi-Fi functionality.

Lens correction

Built into the EOS M's menu is a function to turn on the automatic correction of lens distortion and chromatic aberration. Data can be read from each EF-M lens so that specific corrections can be applied to JPEG files for that lens.

Battery

The LP-E12 Lithium-Ion battery of the EOS M is quoted as having a battery life of around 230 shots, although it provided fewer shots for me. However, this is understandable given that I spend a lot of time with the camera's screen switched on while testing focusing. I would suggest 180-210 shots is more reasonable.

Touch shutter

As well as using the touchscreen to select a focus point, you can also set it to focus and fire the camera's shutter. I find this somewhat unnatural when shooting handheld, but as only a very light touch is needed it can be useful when using a tripod for landscape or macro shots.

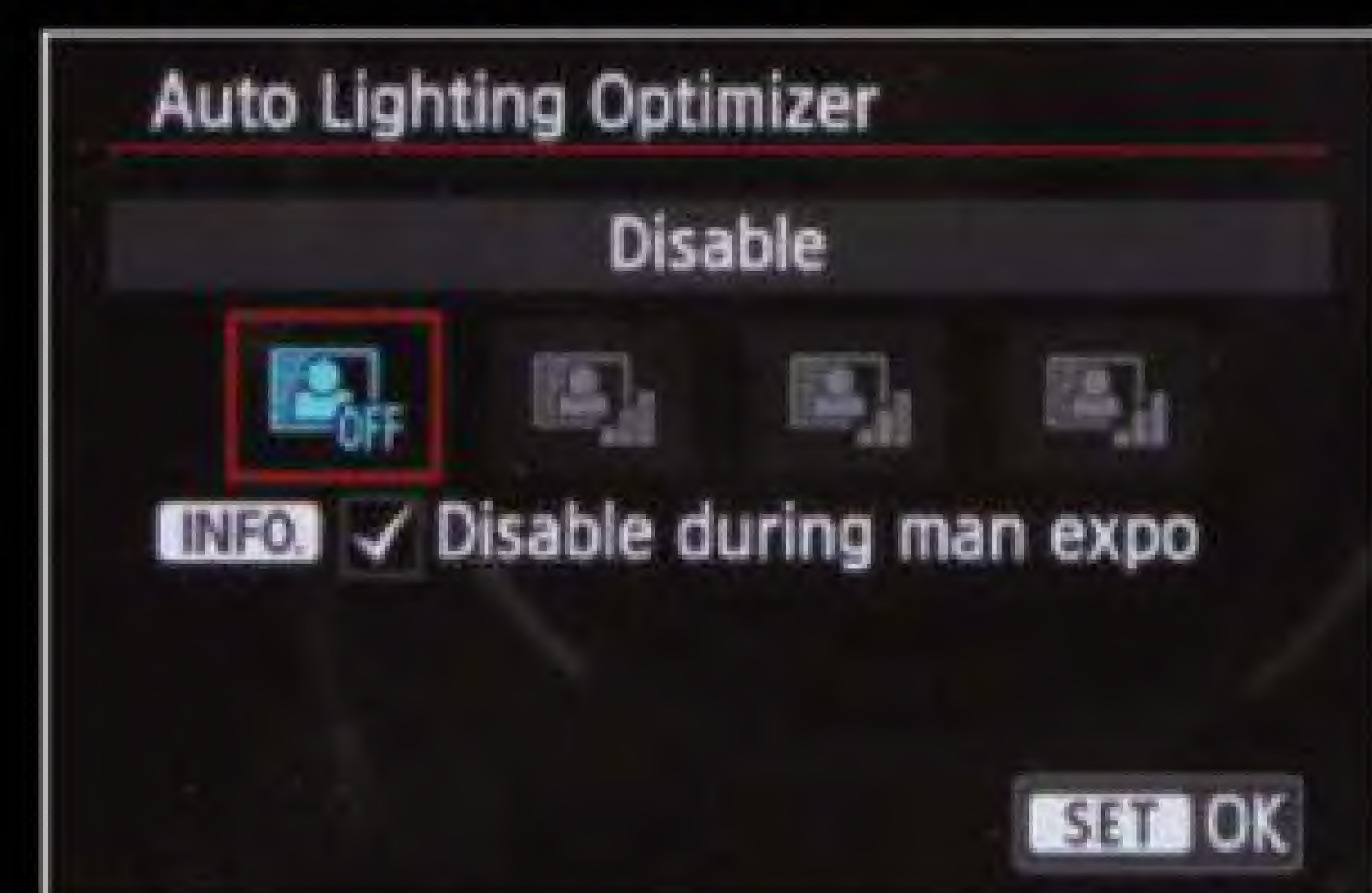
Quick menu



Shooting screen



Auto Lighting Optimizer





➔ at ISO 6400. Above this, the level of colour noise in raw files gradually increases, and I suggest avoiding using the higher sensitivities unless there really is no other option.

Luminance noise is also fairly well controlled, although at around ISO 800 you can see that noise reduction is taking place in JPEG files. The reduction seems reasonably intelligent, as key textures retain a hint of noise to preserve detail. At around ISO 3200, luminance noise reduction is obvious, but is far less aggressive than I have seen on other cameras. Images still retain a good level of detail and texture, and for general shooting I would happily shoot JPEG images of ISO 100–3200, which is a good usable range for most photographers.

As we have seen previously with a number of Canon cameras, while the JPEG images are very good, a surprising amount of detail can be revealed in raw files. The EOS M is no different and I would suggest that those photographers really wanting to get the full potential of the sensor should shoot raw and take time to carefully sharpen the images, and use luminance noise reduction sparingly.

27/30

WHITE BALANCE AND COLOUR

The colours from the Canon EOS M are as good as those you would expect from an EOS DSLR. In the standard colour setting images look natural, with just slightly more contrast and saturation than the actual scene. This creates images that look pleasing and ready to print.

I was fortunate to be out with the EOS M during an amazing sunset, and the camera did an excellent job of capturing the stormy blue and orange colours. The standard setting added a little punch to the colours without being over the top, and the AWB did nothing to detract from the vivid orange sunset.

In more flat lighting conditions, the AWB setting did an equally good job, and although I switched to the daylight and overcast settings to test them out, I felt very confident leaving the camera on AWB.

The EOS M has the standard Canon range

Above: This is a JPEG image taken with the default image style and just a slight adjustment to the contrast

of colour settings, including three user-defined options. Each of the default settings can be customised in the main camera menu, and the monochrome mode has the option to use a digital colour filter effect.

8/10

LCD, LIVE VIEW AND VIDEO

There is no optical or electronic viewfinder available for the Canon EOS M, and with no accessory port near the camera's hotshoe it is unlikely that an EVF will become available. However, perhaps Canon will consider incorporating an EVF on a future model.

Photographers must compose their images on the rear LCD screen. Not only is the sensitivity and accuracy of the touchscreen excellent, but it is also of a high quality. The 3in, 1.04-million-dot screen is presumably the same as the model we have seen on a few other Canon EOS cameras, and it performs just as well.

Default settings produce colours that are accurate to the digital image when displayed on a computer monitor, and there is a good level of brightness and contrast, making it easy to compose and review images. The lack of a tilting mechanism or articulation on the screen helps to keep the size of the camera down, and the screen has a very good angle of view. There are some reflections visible in very bright light, but this doesn't hinder composition. More importantly for a touchscreen, the screen was bright enough that errant fingerprints didn't cause any problems.

Video capture is available, with movies saved in 1920 x 1080-pixel resolution with a choice of 23.976fps, 25fps or 29.97fps. Footage is compressed using H.264 compression and sound is recorded via two stereo microphones. An external microphone can be connected via a 3.5mm jack socket on the side of the camera.

8/10

Competition



Sony NEX-5R

TESTED AP 5 JANUARY 2013



Samsung NX210

TESTED AP 21 JULY 2012

AT AROUND £650 including kit lens, the Canon EOS M is competitively priced, but I think it may struggle against the established Sony NEX and Samsung NX ranges, and the ever-growing Fujifilm X-series models.

The Sony NEX-5R has a 16.1-million-pixel resolution, and fast phase-detection autofocus, as well as a phase-detection mount adapter that makes Alpha-mount lenses focus as quickly as they would on a Sony Alpha DSLR. With the NEX range already established with a number of lenses, it will probably be the EOS M's biggest competitor.

Samsung's NX210 has an impressive 20.3-million-pixel resolution and built-in Wi-Fi, and with aggressive marketing and pricing from Samsung it could prove to be another option for those looking for an alternative to the EOS M.

Verdict

AS ITS first compact system camera, Canon has done a reasonable job with the EOS M. It is a good size for those who are looking for a pocketable DSLR alternative. Similarly, the initial lenses are quite small given the APS-C-sized sensor, and they are of a good quality. More importantly, the image quality of the EOS M matches that of Canon's EOS DSLR cameras.

Those who are wary of touchscreens shouldn't worry too much about the unit fitted to the EOS M. It works well and the only time it is regularly needed is for changing the AF point, and then it is quick and easy to use.

The EOS M isn't perfect, though. The AF is slow, particularly in low light, and when used with the EF-to-M-mount adapter, expect EF lenses to take almost 1sec to focus. This is quite surprising given that this camera uses a hybrid contrast/phase-detection sensor. Canon really needs to improve the AF via a firmware update, if possible, as this takes the shine off of what is otherwise a very good camera.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Entry-Level CSC										
Rated Good										
82%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									



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AskAP

Let the AP team answer your photographic queries



PRIME-LENS PROBLEM

Q I am well aware that some zoom lenses change their widest aperture size as they zoom, hence a range being stated on the lens, such as f/3.5-5.6, but can the same happen with a *prime* lens? It seems that as I change the focus of my Micro-Nikkor 60mm f/2.8 lens from infinity to its closest focusing point (22cm), the widest aperture setting changes from f/2.8 to f/5. It was my belief that prime lenses had a fixed maximum aperture, so it would be f/2.8, hence my surprise at this observation. I've checked the lens on both my Nikon D800 and my D50, with the same result, so why do I see this effect? **Steve Clarke**

A If you look at my article *Exposure in the digital age* in AP 10 November, you will see that the expression for image-plane illumination (from which comes the exposure), is $(\pi L/4)(d/v)^2$, where L is object luminance, d is the aperture diameter and v is the lens-to-image plane distance. The f-number is the ratio of aperture diameter to lens focal length, and we generally substitute this

for the d/v term. However, they are only the same at infinity. When close focused, the lens-to-image plane distance is much larger than the focal length, so the f-number no longer accurately predicts the exposure. In that case, we need to adopt an 'effective f-number' to compensate. It is this 'effective' number that you are seeing.

Bob Newman

JOINING AN ORGANISATION

Q I'm a news photographer, and over the past two years I have been turning my hand to wedding photography. Is there a photographic organisation I should join? **Sam Stephenson**

A It depends what you want to get out of an organisation, Sam. Some people have courses, conferences and meetings high on their agenda, while others are looking for qualifications. Other

people want an organisation they can ask for legal and business advice.

If I had to draw up a shortlist, I'd suggest the Royal Photographic Society (RPS), British Institute of Professional Photography (BIPP), Society of Wedding and Portrait Photographers (SWPP) and Master Photographers Association (MPA) for qualifications. Alternatively, there's the Association of Photographers (AOP) if protecting the rights of photographers is your prime motivation. **Chris Gatum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



APERTURE TRAINING

Q I have upgraded my software from iPhoto to Aperture as I use an Apple Mac. However, unlike Photoshop, I am having difficulty finding a company that gives tuition. Is there such a company in London or the surrounding counties? **Bryan Daniels-Hepnar**

A Not having been on an Aperture training course, I can't recommend anyone, but I'd suggest typing 'Aperture training London' into a search engine. Google returned more than 2.8 million results, with a number of London-based companies listed. **Chris Gatum**

PRINTER-INK BLOCKAGE

Q I have a Canon Pixma iP5200R printer that was running really well with Ilford Galerie and PermaJet papers, plus compatible cartridges from Premier Ink. Recently, I've had issues with changing brands of compatible inks and I've also managed to disable the cyan, so I'm getting prints with no blue or green. A test page shows no cyan output, yet there is a full cartridge loaded. I have tried to reload the driver from the disc, but that didn't work, and I tried to get a new driver from Canon's site, but can't get one for Windows 7. What did I do wrong? If I can't fix this, what would you recommend as a replacement? **Mark Preston**

A I've never seen a button or option that lets you 'deactivate' a specific colour ink cartridge (the ability to

FROM THE AP FORUM

Lens scratch

Rasha asks
I was in Italy, climbing the hundreds of stairs in St Peter's Basilica in Rome, and had left my lens cap unattached. My Nikon 18-105mm f/3.5-5.6 lens crashed onto the stairs and now it has a tiny scratch. It seems harmless, but I am worried about soft focus and don't know how to fix it. Does anyone have any advice?

AP GLOSSARY DRIVER

Digital imaging has brought with it a whole chunk of the computing lexicon, so terms that were once irrelevant for most photographers (at least in terms of their photography) now require a rudimentary understanding if you want to have half a chance of avoiding a technological meltdown. Drivers, for example, are now unavoidable if you upgrade your computer's operating system. Short for 'device driver' (or 'software driver'), a driver is a program designed to do one thing – 'drive' or control a specific piece of hardware

The reason they are so prevalent in digital photography is because digital imaging (like your camera bag) tends to attract a lot of pieces of kit – in this instance, computer hardware. Whether it's your camera, your printer, a graphics tablet or maybe just your card reader, each item needs its own driver, which is why most accessories come with a CD that needs to be installed before

you can use it. However, the driver you install may not be compatible with future operating systems, so if you upgrade from Windows Vista to Windows 7, for example, you may find that you need a new driver to make your printer run properly. If you then upgraded to Windows 8, another driver may be required then as well.

Drivers are also updated to iron out any bugs, in much the same way as camera firmware, and in both instances the hardware manufacturer will usually provide free driver updates on its website (although there is often a slight delay between an operating system being released and the updated driver appearing). Unfortunately, the launch of a new operating system is also the ideal opportunity for a manufacturer to drop its support for some older items: if there isn't an updated driver to run your old printer, for example, you'll be more likely to consider upgrading it.

select 'black only' for monochrome printing, yes, but not an option to disable a single-colour ink), so I don't think this is a software/driver issue. I also think it's a little early to be talking about replacement printers.

It sounds as though something between the print head and the cyan ink cartridge is blocked, and the fact that you've changed third-party ink brands only reinforces this. A very similar thing happened to me almost ten years ago when I decided to trial a third-party ink set in an Epson printer.

First try the printer's own 'head-cleaning' routine, followed by printing the printer's 'head-check' pattern, which you may have attempted already. Both these options should be accessible via the driver. I would suggest trying three head-cleaning cycles with a test pattern in between. Yes, this will use ink, but it may remove any blockage in

the system. Don't perform more than three cleaning cycles, though – if it hasn't cleared by then, or the test pattern isn't improving, then I doubt this approach will be successful.

Instead, you need to move on to a dedicated head-cleaning kit, which is typically a set of replacement cartridges filled with a cleaning solution. Swap them for your inks, changing *all* the cartridges, not just the blocked cyan. This is because you will be repeating the cleaning/test-pattern process, and it's far cheaper to do this with cleaning fluid rather than ink. As you'll be making your 'test prints' with cleaning fluid, this will hopefully flush the system and get rid of the crud that is preventing your cyan ink from functioning (and clean up your other inks as well). If that doesn't work, then you can start thinking about a replacement printer. **Chris Gatcum**

nimbus replies If the lens is scratched, there is nothing really that can be done, other than to live with it. Perhaps the front element can be replaced, but the cost of doing so will likely render it not worthwhile. It may not have any effect on the performance anyway, but will reduce its value. All you can do is try it and see.

beejaybee replies I doubt the scratch is having any effect on image quality, but the knock might have done some harm, resulting in focus inaccuracy. You could check this out by focusing manually using live view. Unfortunately, repair is not likely to be cost effective.

PeteRob replies Scratches on the front element often have little effect, apart from when shooting into the light when they can flare. If

everything looks soft, then it sounds as though you have shaken something out of alignment. If so, you have to weigh up the cost of repair. I don't know how much that lens costs, but if it's a lot, see if it's covered by your house insurance under the 'all-risks' category.

Fuzzypiggy replies If the element is scratched, you could have it repaired depending on how bad it is. Check your household contents insurance for accidental damage cover, as you'd be surprised what's covered. Get a quote for repair and see what your insurance company says.

I've smacked two lenses – one into concrete when the tripod fell over and one that slid off a car dashboard onto the gear stick – and both times the UV filter saved them. So, as I am very cack-handed, I have to shoot with UV filters.

In next week's AP

On sale Tuesday 8 January



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

PENTAX K5 II

This flagship DSLR has a 16.3-million-pixel APS-C-sized sensor, ISO 80-51,200 range, sensor-shift image stabilisation and a new SAFOX X AF module

MASTERCLASS

Luke Massey shows three readers the best techniques for photographing wolves

TECHNIQUE



LUKE MASSEY

SIX OF THE BEST... TRIPOD ALTERNATIVES

ON TEST



A tripod is not the only way to support a camera. We round up six alternatives

TECHNIQUE

DEGREES OF PERFECTION

Michael Freeman applies the Zone System, made famous by Ansel Adams, to the digital age

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Sony NEX-6

Sony's new **NEX-6** shares many of its features with the company's flagship NEX-7, but is more affordable and offers Wi-Fi control

Tim Coleman
Deputy technical editor



WHEN you buy into a new camera system, the key selling point is, obviously, the camera. However, it needs to be backed up by a strong collection of lenses and accessories for its full potential to be realised. The serious photographer also needs to be assured that the company will continue to invest in the system.

Sony has certainly invested in its NEX range of compact system cameras, releasing a further six models in the two and a half years since the original NEX-3 and NEX-5 were launched. Some of these new models have had minor tweaks that have been designed to set up a coherent product line, while others have included industry-leading innovation.

This brings us to the NEX-6, the start of the fourth new line, which the company describes as a 'new concept'. It sits below the flagship NEX-7 and above the NEX-F3 and NEX-5R models, offering a

tantalising mix of high-end and consumer-friendly features.

There is much to be enthusiastic about in the NEX-6 – and I would expect nothing less from Sony – but what is more exciting is the new E-mount lenses the company has introduced. Until now, I would have described Sony as camera-focused, rather than lens-focused in its NEX range. The use of a large APS-C-sized sensor in the system requires a relatively large lens to go with it (apart from a pancake lens), leading to the NEX range being touted by some as a lens with a camera attached. Compact-sized cameras, yes; compact-sized system, no.

Along with the NEX-6, Sony also announced the launch of three new lenses in the form of the 35mm f/1.8, 10-18mm f/4 and 16-50mm f/3.5-5.6 kit lens. The 16-50mm is the first power-zoom type lens in the range, and it collapses to a smaller size, which Sony states is just 29.9mm when fully retracted. A direct comparison of this with the previous 18-55mm kit lens shows that the new model is significantly smaller. So, a well-crafted and compact camera like the NEX-6 now has the option of a compact E-mount zoom.

FEATURES

At a first glance, the NEX-6 is very similar to the NEX-7, and many of its features are identical, too. However, the single most important feature that separates the two cameras is the sensor. The NEX-6 uses a tried-and-tested 16.1-million-pixel unit, while the NEX-7 features a class-leading 24.3-million-pixel sensor.

With each generation of its NEX cameras, Sony has introduced its latest Bionz processor, which is faster and more powerful than the previous version. Sony does not sequentially name its processors, and all are called a Bionz processor. However, the NEX-6 uses the same high-end processor as the company's full-frame Alpha 99, providing a range of ISO 100-25,600.

Unlike Sony's Alpha cameras, the NEX-6 does not include on-sensor image stabilisation. Instead, stabilisation is provided through the lens. Most E-mount lenses have OIS, including the new power-zoom 16-50mm kit lens. Thankfully, there is a sensor-clean function, given that the camera does not have a mirror in front of its sensor so it is exposed when changing lenses.

The drive-mode menu contains a number of options. As well as timer, there is timer bracket, exposure bracketing, remote, continuous high and a speed-priority continuous mode that provides a 10fps burst. Speed-priority continuous gives up to a ten-frame raw & JPEG burst, or a 16-frame JPEG-only burst.

Wi-Fi connectivity has been all the rage in digital cameras this year, and the NEX-6 offers this function built in. Like Samsung, Sony has its own phone/tablet app in the Android store, called PlayMemories. Benefits of this connectivity include wireless control of the camera's

AT A GLANCE

- 16.1-million-pixel, APS-C-sized, CMOS sensor
- ISO 100-25,600
- 2.359-million-dot EVF
- Built-in Wi-Fi
- Hybrid autofocus
- Street price £699 body only or £820 with 16-50mm f/3.5-5.6 lens

‘The hotshoe on the camera is the standard type, rather than the Konica Minolta design’

shutter, while images can be sent to a mobile device as well as loaded online directly from the camera.

Also, extra apps can be imported to the NEX-6, with 90.5MB of in-camera memory available in which to store them. Apps can add to the picture effects and shooting modes on offer, and are accessed through the dedicated applications menu.

9/10

BUILD AND HANDLING

All NEX cameras are compact in size, and I have been impressed by how many controls Sony squeezes onto its NEX bodies. This is especially the case with the NEX-6, which features a built-in flash, hotshoe and EVF, all on a body that weighs under 300g and measures approximately 120x67x43mm. In fact, the 43mm depth measurement is taken from the pronounced handgrip, which provides a comfortable hold, and the main body is nearer 30mm. Within the handgrip is the battery, which provides up to 360 shots and is charged via USB.

The NEX-6 is built to a high standard, being made partly of magnesium alloy like the NEX-7. The button layout of the two cameras is very similar, too. The main difference is that instead of the tri-navi set-up of the NEX-7, which comprises three unmarked dials, the NEX-6 has a dedicated shooting-mode dial with an extra dial underneath for exposure adjustments. The shooting-mode dial is clearly marked, so it is quicker to get to grips with this on the NEX-6 than it is on the NEX-7. However, two of the NEX-6's key buttons on the rear (menu and Wi-Fi) are still unmarked, being displayed on the LCD screen instead.

The pop-up flash works on a crane mechanism, and photographers will need a good set of nails to get into the flash button to release it. With a compatible external flash unit attached, the camera can control other units remotely via the wireless flash mode. The hotshoe on the camera is the standard type, rather than the Konica Minolta design used by most other Sony cameras.

A function menu on the NEX-6 can hold up to six user-selected controls, and it is worth thinking long and hard about which controls are assigned here. For any controls that are accessed via the main menu, it can take a while to navigate the list of options, and once a control is adjusted the camera goes back to the shooting screen. To change another control, the user then has to go through the menu navigation again. Staying within the menu would make the process quicker. For those who shoot both videos and stills, the files are stored in separate

Facts & figures

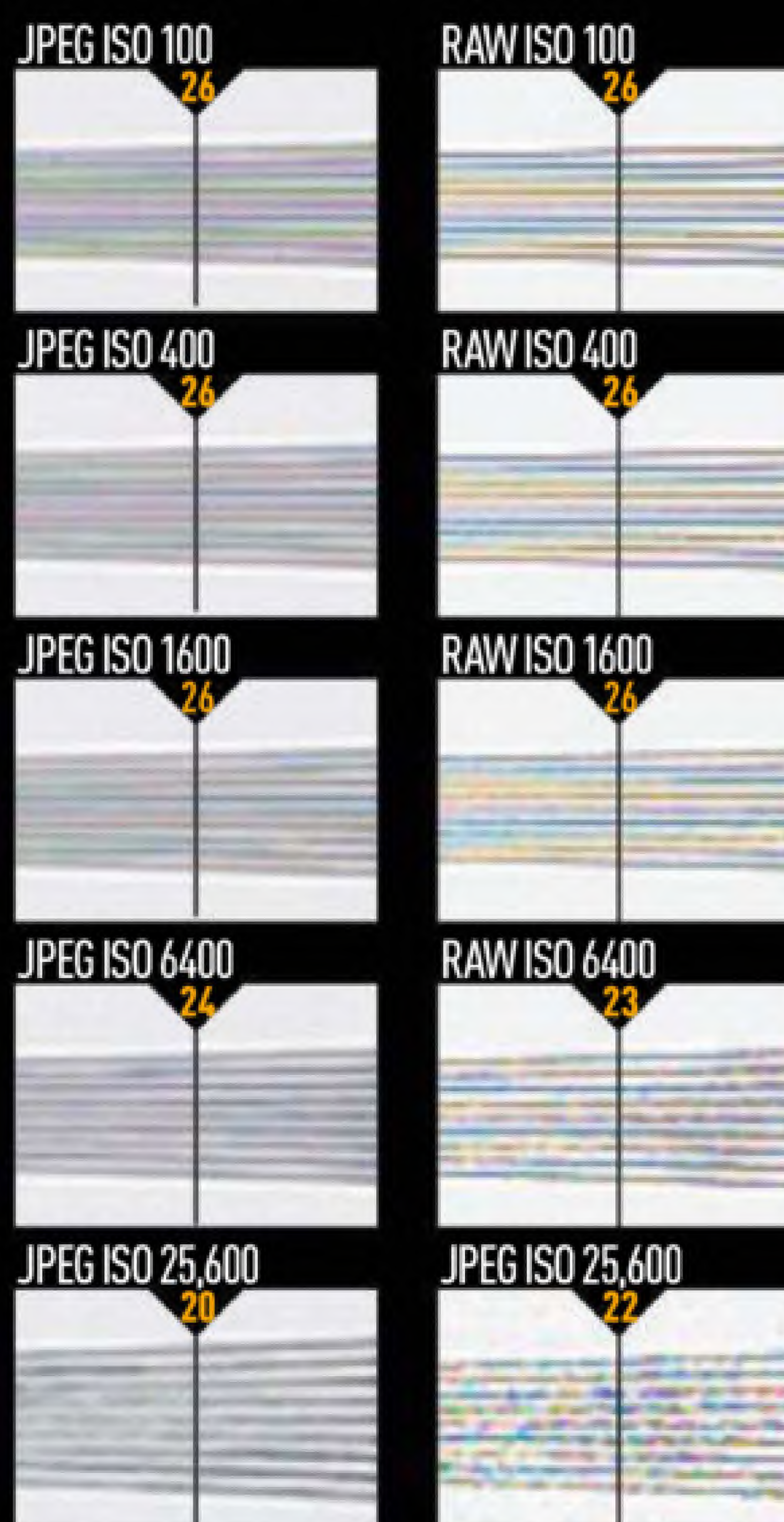
RRP	£709 body only or £830 with 16-50mm f/3.5-5.6 lens
Sensor	16.1-million-effective-pixel, APS-C-sized (23.5 x 15.6mm) CMOS sensor
Output size	4912 x 3264 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
File format	JPEG, ARW (raw), AVCHD/MP4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	100-25,600
Exposure modes	iAuto, iAuto+, program, aperture priority, shutter priority, manual, scene selection, sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	No
Drive mode	Single, continuous, timer, speed priority 10fps, bracketing
LCD	Tilt 3in LCD with 921,600 dots
Viewfinder type	XGA OLED Tru-Finder with 100% field of view
Focusing modes	Single, continuous, manual
AF points	99-point (phase-detection), 25-point (contrast AF), centre, flexible spot, multi-point
Built-in flash	Yes
Video	1080 (50i, 50p or 24p AVCHD output), MP4 (1440 x 1080 at 25fps)
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	Rechargeable NP-FW50 Li-Ion (360 shots)
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	119.9 x 66.9 x 42.6mm
Weight	287g body only

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 16-50mm f/3.5-5.6 power-zoom lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



playback menus, so to switch between the two a further menu must be negotiated.

9/10

NOISE, RESOLUTION AND SENSITIVITY

We know that the variants of Sony's widely used 16-million-pixel APS-C-sized sensor provide impressive image quality, and the NEX-6's sensor is no different. Combined with the new Bionz processor and extensive ISO 100-25,600 range, sharp images can be achieved in both good-contrast and low-contrast light.

As we would expect, the camera reaches the 26 marker on our resolution charts at ISO 100, like so many other cameras with a similar resolution. However, the low-light performance has been slightly improved

from the last-generation 16-million-pixel NEX cameras, with the NEX-6 reaching the 22 marker at ISO 12,800. Unsurprisingly, this performance does not match that of the NEX-7. In low light, it is well worth shooting in raw format with the NEX-6, because the aggressive noise reduction applied to JPEG files at high ISO settings notably reduces tonal information and crispness of detail.

27/30

METERING

All Sony Alpha and NEX cameras use a 1,200-zone evaluative metering system, which, as we have noted before, is both predictable and reliable. Unfortunately, the spot-metering mode is fixed to the centre of the frame. I would like to see a flexible spot-metering mode that covers more of the



frame, because fixed spot is less useful for off-centre subjects. For such subjects, the user needs to recompose the scene after the reading is taken through spot metering or auto-exposure lock. Otherwise, exposure compensation can be accessed directly via the control wheel on the camera's rear.



AUTOFOCUS

Sony describes the NEX-6's AF system as hybrid, which means it uses a combination of phase and contrast-detection AF. The 99-point phase-detection array is built onto the imaging sensor and can be constantly at work to keep subjects close to focus. A press of the shutter activates the 25-point contrast-detection AF to perform the final autofocus. All the AF points are grouped in the centre of the frame, and for quick focusing over a wide number of shooting situations it is best to keep the subject within the central 99-point array.

For tracking objects, the camera uses a fixed centre point. I found the AF to be snappy in good light, and although less responsive in poor light it is still respectable. Flexible spot AF covers a wider area of the frame, making it handy for off-centre subjects, with 187 areas individually selectable. The camera includes an AF



illuminator, which helps no end in low-contrast light, but will obviously not work for distant subjects. Manual focus offers a very handy focus assist, which magnifies the display for clear viewing.



DYNAMIC RANGE

The NEX-6 is able to capture a wide range of tones in a single frame. The camera also offers auto DRO and HDR modes, with HDR available in JPEG only. HDR makes use of the camera's high-speed shutter to record three consecutive frames and then blend them to extend the dynamic range. I found that in good light a tripod was not necessary for a crisp image. DRO auto gives a more subtle lift to tones, generally brightening shadow areas. All in all, for scenes within the camera's range, I found it best to leave DRO off because shadow detail is brightened a little too much for my liking. However, for scenes of high contrast it is worth keeping the DRO auto function on.



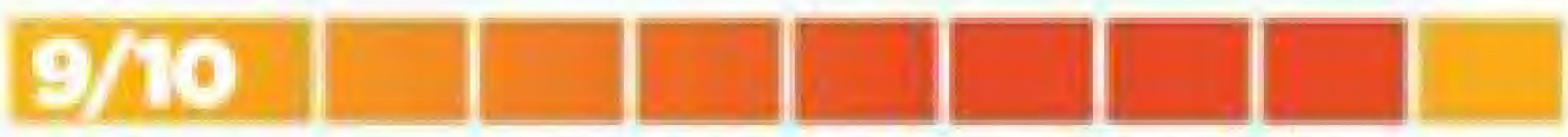
WHITE BALANCE AND COLOUR

Over a number of scenes, be it a sunny landscape or an overcast cityscape, the NEX-6's colour rendition is faithful. The

Above: Using spot metering for the sunlit white wall of the house ensures highlight detail is maintained. The image can then be brightened post-capture and the highlight levels reduced to keep the information. Multi-pattern metering would otherwise lose this highlight detail

standard colour mode is punchy, while the vivid setting is even punchier still. Certainly, the vivid setting works well in overcast conditions.

There is the usual complement of white-balance settings, but AWB is reliable for most scenes. For tricky situations, such as tungsten or mixed lighting, or where a single colour dominates a scene, a custom reading is quick to take. This involves selecting the custom WB set option, placing the neutral subject in the centre of the frame and pressing the shutter.



LCD, VIEWFINDER AND VIDEO

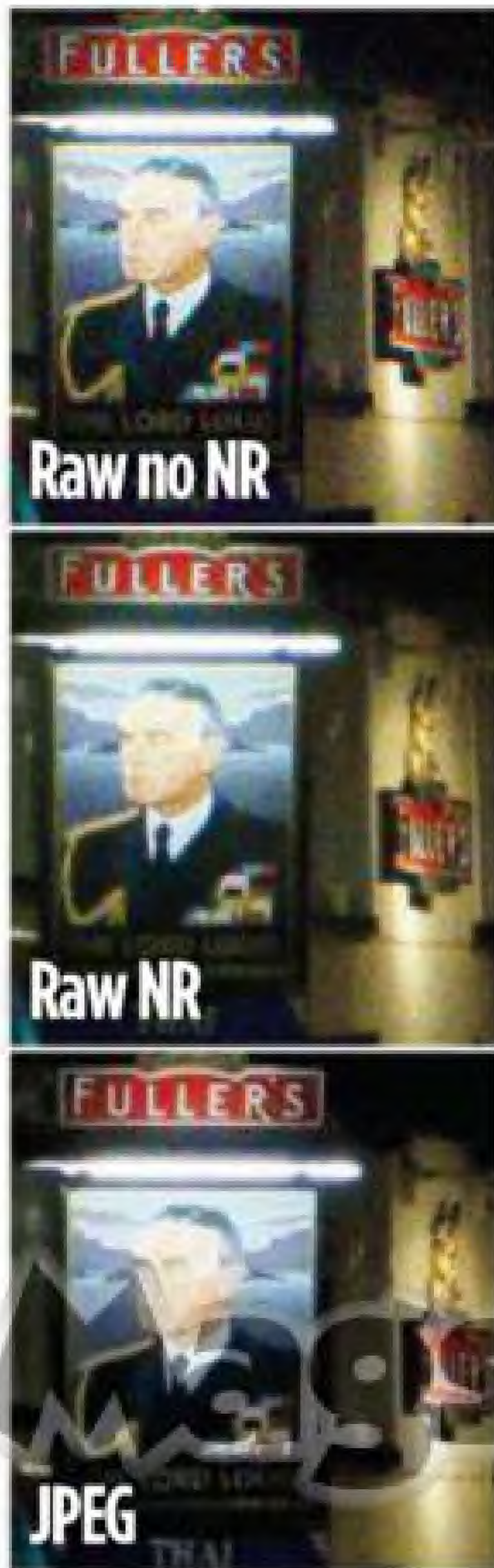
Whereas the LCD screen of the flagship NEX-7 is fixed, the NEX-6's LCD screen can tilt up 90° and down 45°. It has a 921,600-dot resolution and a bright display, although it is not as bright as the company's new 1.228-million-dot LCD found in the Cyber-shot DSC-RX100, DSC-RX1 and Alpha 99. Also, the screen picks up smudges easily, which in bright light compromises clear viewing. Given its lower price point than the NEX-7, it is impressive that the NEX-6 uses the same excellent 2.359-million-dot XGA OLED EVF. It displays a 100% field of view and has 1.09x magnification. Other similar sized cameras do not usually fit a viewfinder, but in some cases it is available as an optional external unit. External EVF units add considerable cost, certainly no less than £250, with the Sony 2.359-million-dot external EVF unit costing around £300.

If a viewfinder is paramount to your checklist for a new camera, the relatively expensive NEX-6 may be great value. A dioptre control provides -4 to +1 adjustment, and with a 23mm eye point even spectacle wearers should get a clear view.

HD video recording in AVCHD format is possible at 1080 (50i, 50p or 25p) and at 1440 x 1080 pixels in MP4 format.



Right: Aggressive compression on JPEG images taken at high ISO ratings in low light reduces the crispness of detail and tonal information



Verdict

THE SONY NEX-6 mixes high-end build quality and control with a consumer-friendly feature set. The inclusion of Wi-Fi connectivity opens up the NEX-6 for a number of in-camera editing controls and direct image sharing. All in all, the Sony NEX-6 handles well and produces excellent images, but not quite to the same standard as the NEX-7.

Amateur Photographer
Tested as an Enthusiast CSC
Rated Very good
87%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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NIKON 28mm 12.8 A/F MINT £129.00
NIKON 28mm 12.8 A/F "D" MINT £145.00
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NIKON 50mm 11.8 A/F MINT- £79.00
NIKON 50mm 11.8 A/F "D" MINT BOXED £89.00
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NIKON 105mm 12.8 "G" IF-ED AF-S VIBRATION REDUCTION MINT BOXED £499.00
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NIKON 180mm 12.8 A/F D IF-ED LATEST LENS MINT BOXED AS NEW £499.00
NIKON 300mm 14 "D" IF-ED AF-S (CURRENT LENS) MINT-BOXED £799.00
NIKON 300mm 12.8 IF-ED AF-S VIBRATION REDUCTION MINT CASED £2,495.00
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NIKON 12 - 24mm 14 "G" DX IF-ED AF-S MINT BOXED AS NEW £545.00
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Nikon Manual

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Black or White

14.2 megapixels
60.0 fps
1080p movie mode



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Black or Red

24.2 megapixels
4.0 fps
1080p movie mode



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5.0 fps
1080p movie mode



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6.0 fps
1080p movie mode



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CUSTOMER REVIEW: D7000 Body Only

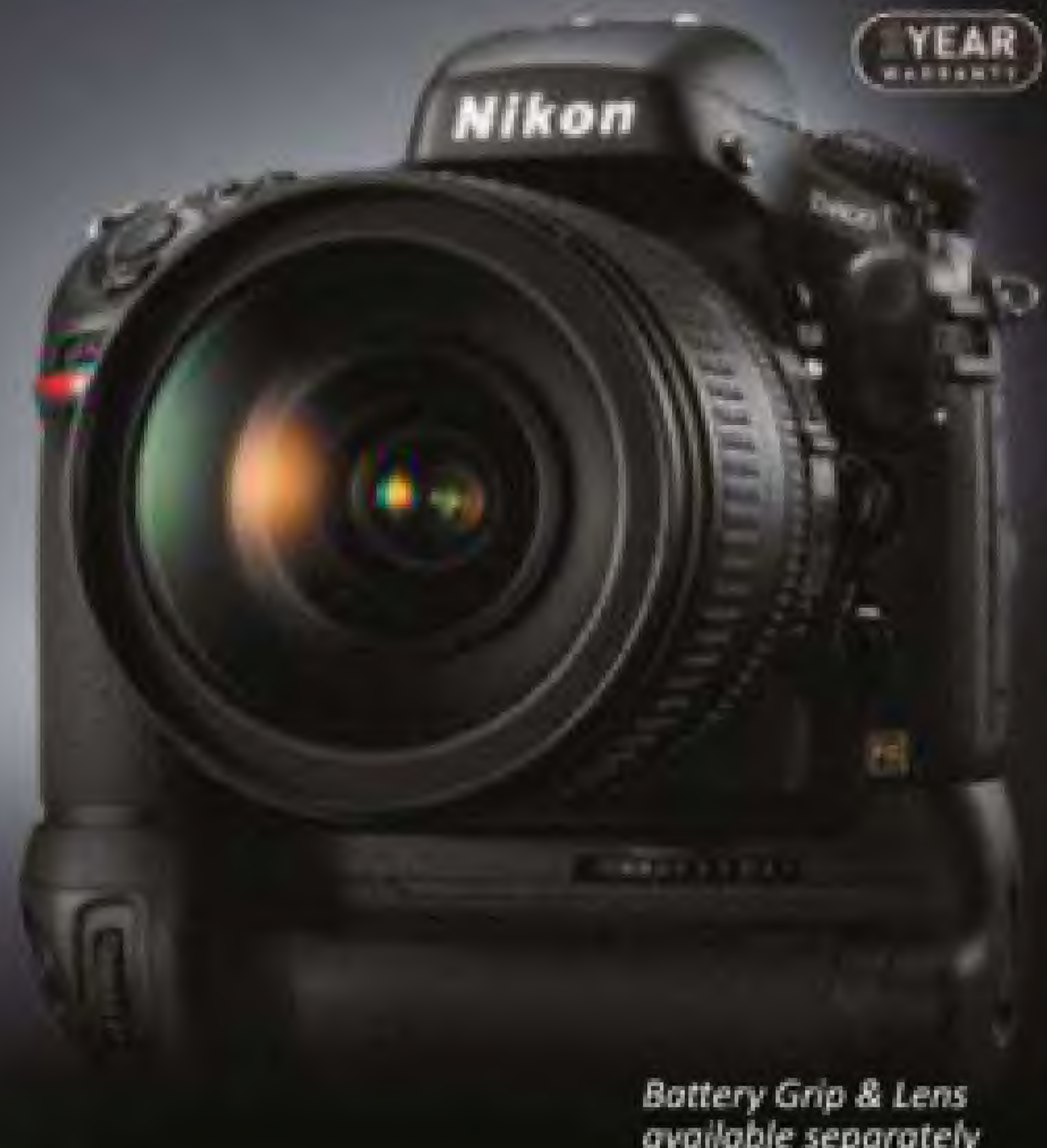
★★★★★ 'Nikon D7000 wish I had got one sooner' Snorri - Huddersfield



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5.5 fps
Full Frame CMOS Sensor



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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England



D4

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor



D4 Body

£4360

D4 Body

£4360



Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
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NEX-6 Black

NEW!

16.1 megapixels
10.0 fps



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A77

24.3 megapixels
12.0 fps
1080p movie mode



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6.0 fps
Full Frame CMOS Sensor



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Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



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16.05 megapixels
20.0 fps
1080p movie mode



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Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



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NEW!
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K-5 II

16.3 megapixels
7.0 fps
1080p movie mode



NEW! K-5 II
Body **£799**

NEW! K-5 II + 18-55mm WR £869
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FUJIFILM

X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode



X-Pro1 **£1179**

X-Pro 1 RRP £1429 **£1179**

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X-E1 Black or Silver

16.3 megapixels
6.0 fps
1080p movie mode



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From **£729**

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4.3 fps
1080p movie mode

Canon C/back* ends 24.01.13

Canon
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3.7 fps
1080p movie mode

Canon Cashback* ends 24.01.13

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Canon
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£50 CASHBACK*



Canon Cashback* ends 24.01.13

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CUSTOMER REVIEW: 650D + 18-55mm IS II
★★★★★ 'fantastic piece of kit'
Sid the piker - Derbyshire

Canon
EOS 60D



18.0 megapixels
5.0 fps
1080p movie mode

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Canon
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18.0 megapixels
8.0 fps
1080p movie mode

7D From **£1069**

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Canon
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22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

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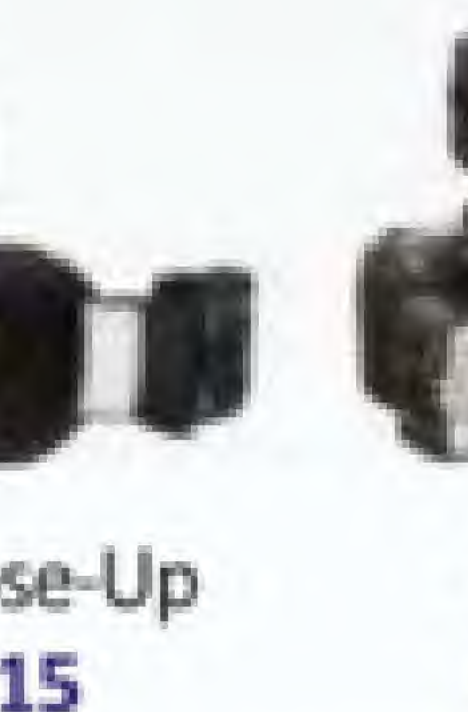


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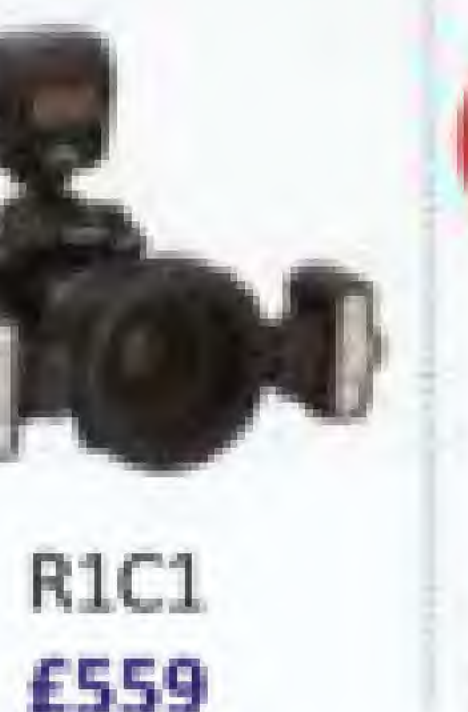


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EF 70-200mm f2.8 L IS USM II	£1639 Inc £160 Cashback*
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EF 70-200mm f4.0 L USM	£443 Inc £40 Cashback*
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Canon Lens Cashback* ends 24.01.13

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50mm f1.8 G AF-S	£155
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85mm f1.4 D AF	£949
85mm f1.4 G AF-S	£1189
85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micros	£1339
85mm f3.5 G ED AF-S VR DX Micro	£375
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10-24mm f3.5-4.5 G AF-S DX	£639
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16-85mm f3.5-5.6 G ED AF-S DX VR	£389 Inc £50 Cashback*
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17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 D IF ED AF	£475
18-55mm f3.5-5.6 G AF-S DX VR	£145
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18-200mm f3.5-5.6 G ED AF-S DX VR II	£524 Inc £60 Cashback*
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Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
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T0341/8, each	£14.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
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T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
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T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
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T0871/2/3/4, each	£8.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0877/8/9, each	£8.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo RX700 Penguin Inks
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	Expression Home XP30, XP102, XP202, XP205
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	XP302, XP305, XP402, XP405
T1281 Black	£6.99 5.9ml	£4.99 13ml	Daisy Inks
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	Expression Home XP30, XP102, XP202, XP205
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	XP302, XP305, XP402, XP405
T1291 Black	£9.99 11.2ml	£5.49 16ml	High Capacity Daisy Inks
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Expression Photo XP750, XP850
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Elephant Inks
T1591-9, each	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Expression Photo XP750, XP850
T5801-9, each	£39.99 80ml each or £314.99 set of 8		
No.18 Black	£7.99 5.2ml	NEW	Expression Premium XP600, XP605, XP700, XP800
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Lexmark Originals

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BATTERIES

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SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

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A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

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67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

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KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



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46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters
Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters
These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings
Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72



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We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

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KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £49 DR-467 £79	NEW! 3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

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Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 Flash £8	E690 Small £37 E702 Large £52	70-200 £109 70-200 Flash £114 300-600 £118

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TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 q/release Weight: 0.67kg Load: 8.0kg £74.99	with RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelio Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189 Flat Traveller 2 A1182TB0 £204 A1192TB0 £209

KOOD

A284 Tripod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod	C3204 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	£66.99	£74.99

BH02 Ball Head	BH08 Ball Head	BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs £22.99	Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £29.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	£37.99	£45.99

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Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99

Triad 40 Lite	Triad 60 Lite
Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

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NEW GigaT MkII	NEW Tuff TTL
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Yongnuo CTR-301P	Yongnuo RF-602	Yongnuo RF-603
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The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus

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24 AF-1	36 AF-5	44 AF-1	50 AF-1
£49.99	£69.99	£129.99	£169.99

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled	TTL Flash Cord Straight
£24.99	£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX	Canon 430EX / 430EXII / 550EX	Canon 580EX / 580EXII	Nikon SB600 / SB800 / SB900	Nikon SB24 / SB25 / SB26 / SB28	Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1	Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
£10.99						

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm	Size 2: 64-68 x 35-38mm	Size 3: 68-72 x 46-49mm	Size 4: 73-77 x 46-49mm
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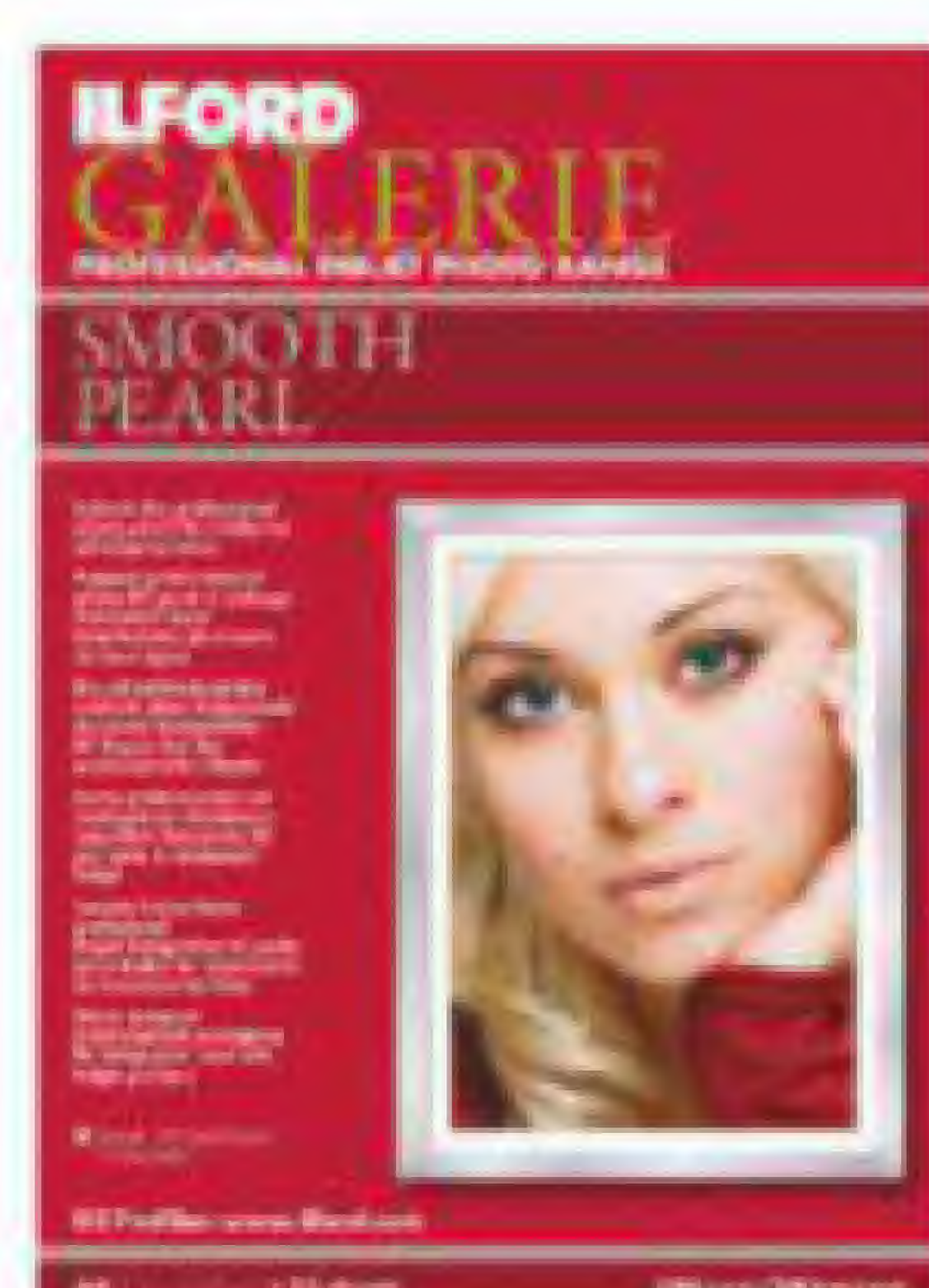
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PixmaPro 100	£469	18-200mm EFS IS	£418	35mm f2 USM	£200	600EX-RT Speedlite NEW	£579
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D800 + MB-D12 GRIP	£2,279	70-200mm f2.8G AFS VR II	£1,679	2x TC-20 E III Converter	£399
D7000 + 18-105mm VR	£815	70-300mm f4.5-5.6G AFS VR	£429	PC-E 24mm f3.5 D ED	£1,429
D7000 Body	£649	80-400mm f4.5-5.6 AFD VR	£1,229	PC-E 45mm f2.8 D ED	£1,449
D90 + 18-105mm VR	£569	200-400 f4G AFS VR II	£4,999	PC-E 85mm f/2.8 D	£1,429
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D3200 + 18-55 VR NEW	£480	24mm f1.4G AFS	£1,495	SB700 Speedlight	£249
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500R /500R Travel Pak Tx Kit	£1,349	Bowens 200/200 Travel Pack	£839
500R / 500R / 500R Tx Kit	£1,449	Phone for Accessories	
500/500 PRO Tx Kit	£1,149	Travel pak - Small	£495
500/500 PRO Travelpak Tx Kit	£1,599	Travel Pak - Large	£560
500/500/500 PRO Tx Kit	£1,799	Ringlight Converter	£272
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750/750 PRO Travelpak Tx Kit	£1,749	Pulsar Tx + B/Trigger card	£129
750/750/750 PRO Tx Kit	£1,999	Pulsar Tx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£79

Leica

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M9 Black body Last one!	£4,499
M body NEW Pre orders	£5,100
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24mm 1.4 Summilux - Blik	£4,950
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M-E body In Stock	£3,700
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35mm f2 Summicron - Blik	£1,987
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SIGMA 70-200 f2.8 EX DG OS	£899
SIGMA 120-300mm f2.8 DG OS	£1,599
SIGMA 150 - 500mm DG OS	£799
SIGMA 50 - 500mm DG OS	£999
SIGMA 85 f1.4 EX DG HSM	£669
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£719
Tokina 11 - 16mm f2.8 ATX MK II	£599
Tokina 12-24mm f4 II ATX ProDX	£495
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16 - 28mm f2.8 ATX Pro FX	£775

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35mm f2 ZF2/ZE	£818
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50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
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25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
35mm f2 Biogon ZM	£770
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190 CXPro 3	£225	808 RC4 head	£102
190 CXPro 4	£232	410 head	£147
055 XProB	£119	701 HDV	£86
055 CX Pro 3	£253	MVH502AH	£140
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460 MG head	£68	303	£269
494 RC2 head	£45	324 RC2	£89
		327 RC2	£127
		468MGRC2	£191
		468 MGRCO	£191
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40mm CT* + case + hood	£695	Bronica ETRS 40mm F4	£150	Sigma 120-400 OS Nikon	£549	Canon BG-E13 Grip	£40
X Pan 90 mm lens	£495	Bronica 150mm PS Lens	£125	Sigma 150-500 OS Nikon	£549	Canon EOS 5D II body	£995
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HTS Adapter	£3395	Leica Apo Televid 77 comp	£1249	Nikkor AF-S 80-400mm VR	£849	Canon EOS 1DS MKII body	£2495
H4D - 50 body set	11,400	Ultravid 8 x 32HD NEW	£1429	Nikkor AF-S 24-120mm f4 VR	£695	Canon EOS 1DS MKII body	£2495
CFV - 50 Digital Back	£7500	Ultravid 10x42 HD NEW	£1586	Nikkor AF-S 35-200mm VR	£1495	Canon EOS 1DS MKII body	£2495
203FE + 80mm + E24 back	£1500	Ultravid 8 x 42 HD NEW	£1495	Nikkor MB-D11 Grip	£175	Canon EF 70-300mm f4 L IS	£949
Hasselblad HC 50mm	£1,495	Ultravid 7 x 42 HD NEW	£1345	Nikkor 28-300mm AFD	£275	Canon EF 70-300mm f4 L IS	£949
Hasselblad 50mm CT*	£350	Nikon D300 body	£425	Nikkor AFS 35mm f1.8G	£120	Canon EF 70-300mm f4 L IS	£949
Hasselblad 120mm HC lens	£1895	Nikon D200 body	£1495	Nikkor AFS 12-24mm f4G	£450	Canon EF 70-300mm f4 L IS	£949
Hasselblad 150mm CF Lens	£295	Nikon D3 body	£2395	Sigma 50mm f2.8 Macro Nikon	£1195	Canon EF 28-300mm L IS USM	£1195
H3D - 39 body set	£4295	Nikon D800 + 2.8 bits as new	£1695	Zeiss 50mm f2 black - 6 bit	£1995	Canon EF 70-300mm DO IS	£695
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Mamiya 55 110AF Lens NEW	£95	Nikkor AFS 18 - 200mm VR II	£475	NIL 30 inch monitor	£1395	Canon EF 400mm f4 DO IS USM	£3695
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Mamiya 645 105 - 210mm	£179	Nikon MB-D12 Grip	£179	Canon EF 60mm Macro lens	£289	Canon EF 100mm f2 USM	£325
RZ67 Pro II Polaroid NEW	£595	Sigma 17-70 f2.8-4 DC Nik	£105	Canon SP 28-75 f2.8 XR Canon	£245	Rollei 6000 Film Magazine	£175
Mamiya 645 105mm f2.8	£179	Sigma 30mm f1.4 EX DC Nik	£395	Kenko 1.4 Teleplus Pro Canon	£120		
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17-70 F2.8/4.5 DC.....£149	35 F2.....£139
18-50 F2.8 EX DC.....£199	35-70 F2.....£89
18-125 F3.8/5.6 DC.....£99	35-105 F3.5/4.5.....£149
24-70 F2.8 EX DG HSM.....£449	50 F3.5 macro.....£129
24-70 F2.8 EX DG.....£349	75-150 F4.....£69
28-200 F3.5/5.6.....£129	135 F3.5.....£39
28-300 F3.5/6.3.....£99	180 F2.8.....£399
30 F1.4 EX DC box.....£199/249	300 F4.5.....£199
50 F2.8 EX DG.....£179	Olympus Auto bellows
50-150 F2.8 II.....£299	+ slide copier M.....£169
50-500 F4/6.3 EX DG.....£599	T32 flash.....£49
50-500 F4/6.3 EX.....£499	Man ext tube 7/14/25 ea.....£249
55-200 F4/5.6 DC Mint.....£49	Auto ext tube 7/14/25 ea.....£39
70-300 F4/5.6 APO mac.....£99	PANASONIC DIGITAL USED
100-300 F4 EX scruffy.....£349	LX3 compact M- box.....£199
105 F2.8 EX DG OS.....£449	G3W Olympus kit M- box.....£499
105 F2.8 EX DG.....£319	G3 body box.....£219
105 F2.8 EX.....£249	G2 body.....£199

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Bronica ETRS/SI

ETRS Complete + AEII Prism + Grip	E+ £349
ETRS Complete + AEII Prism + Grip	E+ £349
ETRS Complete + Prism	E+ £299
ETRS Complete + SpeedGrip	E+ £299
ETRS Complete	E+ / E++ £249 - £349
ETRS Body + WLF + 120 Mag	E+ £179
ETRS Complete + AEII Prism	E+ £249
ETRS Complete + Speed Grip	E+ £199
ETRS Complete	E+ / E++ £199
40mm F4 E	E++ £149
45-90mm F4-5.6 PE	E+ £449
50mm F2.8 E	E+ £399
75mm F2.8 EII	E+ £79
100mm F4 PE Macro	E+ £249
100-220mm F4.8 PE	E+ £499
105mm F3.5 E	As Seen £49
135mm F4 PE	E+ / E++ £179 - £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E+ £129 - £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £125 - £279
200mm F5.6 E	E+ £129
250mm F5.6 E	As Seen / E+ £79 - £159
2x Converter E	E++ £59 - £65
2x Converter PE	Mint- £79
120 E Mag	As Seen / E+ £25 - £49
120 EI Mag	E+ / E++ £35 - £49
135N Mag	E+ £79
135W Mag + Screen	E+ £119
220 E Mag	E+ £119
220 EI Mag	E+ / E++ £19
Bronica Polaroid Mag E	E++ £25
Polaroid Mag E	E+ / E++ £20 - £59
Polaroid Mag E	Unused £59
AEII Meter Prism	E+ / E++ £69 - £95
Prism Finder E	As Seen / E+ £35 - £59
Rotary Finder E	As Seen £49
Speed Grip E	Exc / E+ £19 - £25
Autobellows E	E+ £125
Extension Tube E14	E+ / Unused £35 - £89
Extension Tube E28	E+ / Mint- £49 - £79
Proshade E	E+ £35
SCA386 Flash Adapter	E+ / E++ £25 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete	E+ £299
GS1 Body Only	Exc / E+ £129 - £199
50mm F4.5 PG	As Seen / E+ £99 - £249
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E+ £149
200mm F4.5 PG	E+ £199
250mm F5.6 PG	E+ £199 - £249
AE Prism Finder G	E+ / E++ £95 - £125
Plain Prism Finder G	E+ £49
Prism Finder G	E+ £59
Polaroid Mag G	E+ / E++ £35 - £45

Bronica RF645

RF645 + 65mm F4	E+ £549 - £599
45mm F4 RF + Finder	Mint- £399
65mm F4 RF	E+ £149
135mm F4.5 RF	Mint- £749

Bronica SQA/AI/B

50mm F3.5 PS	E+ £199
50mm F3.5 S	As Seen / E+ £89 - £129
65mm F4 PS	E+ / Unused £99 - £249
80mm F2.8 PS	As Seen £59
110mm F4 PS Macro	E+ / E+ £169 - £199
150mm F3.5 S	As Seen / E+ £49 - £79
150mm F3.5 S	As Seen / Exc £69 - £99
200mm F4.5 PS	Exc £149
2x Teleconverter S	E+ / E++ £69 - £79
SQA 220 Mag	Exc / E+ £20 - £59
SQA 220J Mag	E+ £75
Polaroid Mag S	E+ £25 - £49
Autobellows S	E+ / Unused £119 - £249
Proshade S	As Seen / E+ £15 - £59
AE Prism Finder S	E+ £119
ME Prism Finder S	E+ £99
Motordrive SII	E+ £119
Motorwinder SII	E+ £85
Prism Finder S	E+ £59 - £79

Contax 645 Series

Aphus 75 Back (33Mp)	E+ £5,999
35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E+ £599 - £699
120mm F4 Apo Macro	E+ / E+ £799 - £1,099
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E+ / Mint- £489 - £599
Hasselblad-Contax 645 Adapter	Mint £45
MF8-2 Polaroid Mag	E+ / E++ £99 - £199
MSB1 Flash Bracket	Mint- £79

Contax G Series

G2 + 45mm F2	E+ / E++ £549
G2 Body Only	E+ / Unused £449 - £599
G1 Body Only	E+ £199
21mm F2.8 G + Finder	E+ / Mint £549 - £599
28mm F2.8 G	E+ / E++ £229 - £249
35mm F2.8 G	E+ £249
90mm F2.8 G	E+ / E+ £139 - £219
Aluminium Case	E+ £49
TLA140 Flash	E+ / Mint- £29 - £59
TLA200 Flash	E+ £65
TLA200 Flash (Black)	E+ £79

Contax SLR Series	
N1 + 24-85mm	E+ £499
N1 Body Only	E+ £249
NX + 28-80mm	E+ / Unused £299 - £499
NX Body Only	E+ £199
AX Body Only	Exc / E+ £179 - £299
RTS3 Body Only	As Seen £199
RX Body Only	As Seen / E+ £149 - £229

S2 Body Only	E+ £450 - £499
ST Body Only	E+ / E++ £229 - £299
RTS2 Body Only	E+ £149
RTS + Winder	E+ £149
Aria Body Only	E+ / E++ £129 - £169
167MT Body Only	E+ / E++ £75 - £89
137MA Body Only	E+ £79
137MD Body + D5 Database	E+ £65
137MD Body Only	E+ £49
139 Quartz Body Only	E+ £59
Preview Body Only	E+ / E++ £99 - £249
15mm F3.5 AE	Mint £1,499
25mm F2.8 MM	Mint- / Unused £399 - £599
28mm F2.8 MM	E+ £229
28-70mm F3.5-4.5 MM	E+ / E++ £199 - £279
28-80mm F3.5-5.6 AF	New £399
35-135mm F3.3-4.5 MM	E+ £599
45mm F2.8 AE	E+ / Mint- £199 - £225
45mm F2.8 MM	E+ £199 - £229
50mm F1.4 MM	Unused £399
50mm F1.7 AE	Unused £199
50mm F1.7 MM	E+ / Unused £99 - £299
60mm F2.8 AE Macro	E+ / E++ £439 - £469
60mm F2.8 Compact Macro	Mint- £599
70-300mm F4-5.6 AF	E+ / Unused £399 - £799
80-200mm F4 MM	E+ / E++ £249 - £299
85mm F1.4 MM	Unused £599
100mm F2 AE	Unused £799
100mm F2 MM	E+ £649
100mm F3.5 MM	Unused £399
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £99
135mm F2.8 MM	E+ £199
180mm F2.8 AE	Unused £599
180mm F2.8 MM	E+ / Unused £349 - £599
200mm F2 MM	Mint- £3,249
200mm F3.5 AE	E+ £199
200mm F4 AE	Unused £499
300mm F4 AE	E+ £299
300mm F4 MM	E+ / E++ £299 - £349
Sigma 1000mm F13.5 Reflex	Unused £299
Yashica 35-105mm F3.5-4.5 ML	E+ £59
Yashica 100mm F4 ML	E+ £85
TLA20 Flash	E+ / E++ £25 - £39
TLA280 Flash	E+ / Unused £59 - £149
TLA30 Flash	E+ / E++ £29 - £39
TLA360 Flash	E+ / E++ £149

Digital Micro Four Thirds

Nikon V1 Black + 10-30mm	Mint- £379
Olympus E-P1 Body Only	Exc £99
Olympus E-P2 Black + 14-42mm	Mint- £239
Olympus E-P2 Black Body Only	Mint- £179
Olympus E-PL1 + 14-42mm	Mint- £179
Olympus OM-D EM-5 Black Body Only	Mint- £779
Panasonic G1 Body Only	E+ / E++ £109 - £119
Panasonic G2 Body Only	E+ / E++ £169 - £199
Panasonic G3 Black Body Only	E+ / E++ £179 - £199
Panasonic G3 Body + 14-42mm	E+ £480
Panasonic GF-2 Body + Case	E+ £149
Panasonic GF-2 Body Only	E+ £149 - £159
Panasonic GF-3 Black Body	Mint- / Mint £149
Panasonic GF-3 RED Body Only	Mint- £149
Panasonic GF-3 White Body	Mint- £149
Panasonic GX1 Body Only	Mint- £299
Sony NEX-C3 Body + HVL75 Flash	E+ / Mint- £199 - £279
Sony NEX3 + 18-55mm + Flash	E+ £199
Sony NEX5 + 16mm + HVL-FTS	E+ £289
Sony NEX5 + 18-55mm + Flash	E+ £249 - £259
Sony NEX5 + Flash	E+ £159

Micro 4/3rds Lenses

Panasonic 7-14mm F4 Lumix G Varo	Mint- £699 - £749
Olympus 12-50mm F3.5-6.3 M Zuiko	Mint- / Mint £169 - £219
Panasonic 14-140mm F4-5.8 OIS HD	E+ £379
Olympus 14-42mm F3.5-5.6 M Zuiko	E+ £399
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E+ / Mint- £129 - £149
Panasonic 14mm F2.5 Asph	E+ / Mint- £149 - £159
Panasonic 20mm F1.7 G Pancake	E+ / Mint- £209 - £219
Voigtlander 25mm F0.95 Nokton	Mint- £649
Olympus 45-200mm F4-5.6 OIS	E+ / E++ £169 - £179
Panasonic 45mm F1.8 M Zuiko	Mint- / Unused £199

Digital SLR Cameras

Canon EOS 10S MkII Body Only	E+ £2,149
Canon EOS 10S MkII Body Only	E+ / E++ £929 - £989
Canon EOS 10 MKII Body Only	E+ £2,149
Canon EOS 10 MKII Body Only	E+ / Mint- £1,249 - £1,289
Canon EOS 10 MKII Body Only	As Seen £419
Canon EOS 10 MKII Body Only	E+ / E++ £449 - £1,099
Canon EOS 5D MkII Body Only	E+ / Mint- £999 - £1,199
Canon EOS 5D Body Only	E+ / E++ £429 - £549
Canon EOS 7D Body Only	E+ £629
Canon EOS 50D + BG-E2 Grip	E+ £499
Canon EOS 50D Body Only	E+ / E++ £349 - £399
Canon EOS 40D + BG-E2 Grip	E+ £269
Canon EOS 40D Body Only	E+ / E++ £259 - £279
Canon EOS 30D + BG-E2 Grip	E+ £219
Canon EOS 30D Body Only	E+ / E++ £189 - £229
Canon EOS 20D Body Only	As Seen £419
Canon EOS 10D Body Only	E+ £109
Canon EOS 5000 Body Only	Mint- £279
Canon EOS 4500 Body Only	E+ £189 - £249
Canon EOS 4000 + 18-55mm	E+ £249
Canon EOS 4000 + BG-E3 Grip	E+ £199
Canon EOS 400D Body Only	E+ £129
Canon EOS 3500 + BG-E3 Grip	E+ £129
Fuji S5 Pro Body Only	E+ / Mint- £379 - £399
Fuji S3 Pro Body Only	E+ £179
Fuji S2 Pro Body Only	As Seen £99
Leica Digital Modular R	E+ £1,949
Leica S2 + 70mm F2.5 S	Mint- £12,999
Minolta Dynax 7D + VC-7D Grip	E+ / E++ £199
Nikon D3X Body Only	E+ £2,899
Nikon D2X Body Only	E+ / E++ £489 - £549
Nikon D1X Body Only	Exc / E+ £189 - £249

Nikon D700 Body Only	E+ £1,069
Nikon D300S Body Only	Mint- £599
Nikon D300 Body Only	E+ / E++ £399 - £499
Nikon D200 Body Only	E+ / E++ £219 - £299
Nikon D100 + MB-D100 Grip	As Seen / E+ £119 - £149
Nikon D100 Body Only	As Seen / E+ £79 - £149
Nikon D90 Body Only	E+ / Mint- £309 - £369
Nikon D80 Body + N80 Grip	E+ £239
Nikon D80 Body Only	As Seen / Mint- £149 - £259
Nikon D70S Body Only	E+ / E++ £139 - £149
Nikon D70 Body Only	E+ £99 - £129
Nikon D60 Body Only	Mint- £179
Nikon D50 Body Only	E+ / Mint- £139 - £149
Nikon D40 Body Only	E+ / Mint- £139 - £159
Nikon D5000 Body Only	E+ / Mint- £249 - £279
Nikon D3100 Body Only	E+ £199
Nikon D3000 Body Only	E+ / Mint- £169 - £175
Olympus E5 Body Only	E+ / Mint- £949
Olympus E3 Body Only	E+ £499 - £519
Olympus E1 + HLD-2 Battery Grip	E+ £189 - £199
Olympus D70 Body Only	E+ / E++ £99 - £159
Olympus E510 + 14-42mm	E+ £179 - £199
Olympus E400 + 14-42mm	E+ £179
Olympus E300 Body Only	E+ £119
Panasonic L1 + 14-50mm	E+ £429
Panasonic L1 Body Only	E+ £279
Panasonic L10 + 14-50mm	E+ £289
Pentax K7 + 18-55mm	E+ £479
Pentax K7 Body Only	Mint- £429
Pentax K-r + 18-55mm	E+ £299
Pentax K200 Body Only	E+ £249
Pentax K100 + 18-55mm	Mint- £219
Pentax K100 Body + B-862 Grip	E+ £189
Pentax K-01 Body Only	Mint £369
Pentax 200D + 18-55mm	E+ £249
Pentax 'ist D + D-BG1 Grip	E+ £149
Samsung GX10 + 18-55mm	E+ £169
Samsung GX11 + 18-55mm	Mint- £159
Samsung GX1S + 18-55mm	E+ / Mint- £169 - £199
Sigma SD9 Body Only	E+ £169
Sony A100 + 18-70mm	Mint- £169
Sony A380 Body Only	E+ £199
Sony A55 + 18-55mm	E+ £299

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E+ / E++ £849 - £999
Belomo 8mm F3.5 Fisheye EWP	E+ £159
Olympus 10-20mm F4-5.6 EX DC HSM	E+ £299
Olympus 11-22mm F2.8-3.5 Zuiko	E+ / Mint- £349 - £399
Olympus 12-60mm F2.8-4 SWD	E+ / Mint- £499 - £519
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / Mint- £249 - £279
Olympus 18-180mm F3.5-6.3 Zuiko	E+ £249
Olympus 40-150mm F3.5-4.5 Zuiko	E+ £59
Olympus 40-150mm F4-5.6 ED Zuiko	E+ £69
Olympus 50-200mm F2.8-3.5 SWD	E+ / Mint- £689 - £749
Sigma 50mm F1.4 EX DG HSM	Mint- £249
Olympus 50mm F2 ED Macro Zuiko	Mint- £389
Olympus EC20 2x Tele Converter	Mint- £249

Flash & Lighting - Please Call

Fuji Medium Format

Bessa II	E+ £1,399
G617 Panoramic	E+ £999
GX617 + 90mm	E+ / E++ £1,989 - £1,999
GX617 Body Only	E+ £899
105mm F8 (GX617)	E+ £999
105mm Finder (GX617)	E+ £199
Ground Glass Focus Screen (GX617)	E+ £149
GX680 MkII Complete	E+ / E++ £599
GX680 Mk1 Complete	E+ £499 - £599
65mm F5.6 GX (680)	E+ / E++ £299 - £349
135mm F5.6 GX (680)	E+ / E++ £99 - £249
135mm F5.6 GXM (680)	Mint- £550
150mm F4.5 GX (680)	E+ £249
150mm F4.5 GXM (680)	E+ / Mint- £249 - £399
180mm F5.6 GX (680)	E+ £189
180mm F5.6 GXM (680)	E+ / Mint £299
190mm F8 Soft Focus (680)	E+ £349 - £499
210mm F5.6 GX (680)	E+ / Mint £159 - £499
250mm F5.6 GXM (680)	Mint- £299
AE Finder FL (680)	E+ £199
Bellows Hood (680)	Mint- £89
Instant Film Holder Mk1 (680)	E+ / E++ £45 - £99
Instant Film Holder Mk2 (680)	E+ / E++ £49 - £85
MkII Mag + 120 Insert (680)	Exc / E+ £49 - £89
MkII Mag + 220 Insert (680)	E+ / E++ £35 - £125
MkII Mag + 220 Insert (680)	E+ / Mint- £39 - £109
Pro Shade (680)	Mint- £79
GS645S	E+ £299

Hasselblad H Series

H301 Complete (SOMP)	E+ £9,999
H2 Complete	E+ £2,199
H1 Body + AE Prism + Magazine	E+ £1,399
H1 Body Only	E+ £749
35-90mm F4-5.6 HC	E+ £3,750
50-110mm F3.5-4.5 HC	E+ / E++ £1,850 - £1,950
80mm F2.8 HC	Mint £1,299
HM 16/32 Magazine	E+ £149
HM100 Polaroid Mag	E+ £99 - £149

Hasselblad V Series

500CM Gold Edition	Unused £3,999
503CM Black Body Only	E+ £499
503CX Complete	E+ £999
501CM Complete	E+ £899
501C Complete	E+ £1,049
500CM Complete	E+ £799
500CM Crystal	Mint- £199
553ELX Chrome Body Only	E+ / Mint- £599 - £699
500ELX Black Body Only	E+ £449

500ELM Complete	E+ / E++ £549 - £599
500ELM Black Body + WLF	E+ £249
500ELM Chrome Body + WLF	E+ £199
500ELM Chrome Body Only	E+ £149 - £199
2003FCW Complete	E+ £799 - £849
Arc Outfit	E+ £2,250
Flex Outfit	E+ £1,249 - £1,299
SWCM Complete	E+ / E++ £1,399 - £1,599
30mm F3.5 CF Fisheye	E+ £2,999
40mm F4 C T* BLACK	E+ £599
45mm F4.5 Apo Grandagon	E+ £999
50mm F2.8 FE	E+ £399
50mm F2.8 FE	E+ £649
50mm F4 C Black	As Seen / E+ £199 - £299
50mm F4 CF	E+ £499
50mm F4 CF FLE	E+ / E++ £599 - £799
50mm F4 CF FLE	E+ £999 - £1,099
50mm F4 Classic 2V	Unused £2,999
60-120mm F4.8 FE	E+ £649 - £699
80mm F2.8 CF	E+ £349
120mm F4 CF Macro	Exc / E+ £449 - £849
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E+ / E++ £199 - £249
140-280mm F5.6 C Black	E+ £699
150mm F2.8 F	E+ £349
150mm F2.8 FE	E+ £599
150mm F4 C Black	E+ / E++ £249 - £299
150mm F4 CF	Exc / E+ £299 - £349
150mm F4 CF	E+ £799
180mm F4 CF	E+ £499
250mm F4 F	E+ £399
250mm F4 FE	E+ £599
250mm F5.6 C Black	E+ £199
250mm F5.6 C Chrome	As Seen / E+ £99 - £199
250mm F5.6 C Super Achromat	E+ £1,899
350mm F5.6 C Black	E+ £399
2x Muter Converter	E+ £249
Komura 2x Converter	E+ £45
Vivitar 2x Converter	E+ / E++ £45
Teleplus 2x MC6 Converter	Unused £75
HC3 Finder	E+ £69 - £79
HC4 Prism	E+ £99 - £129
Magnifying Hood	Exc / E+ £29 - £59
PM5 Prism	E+ £199
PM90 Prism	Exc / E+ £169 - £179
PMES Meter Prism	E+ / E++ £389
PM90 Meter Prism	E+ / E++ £3



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150mm F4 C.....	E+ / E++ £69 - £99
200mm F2.8 Apo A.....	E++ £449
210mm F4 C.....	As Seen / E++ £49 - £139
300mm F5.6 C.....	E+ / E++ £129
Komura 2x Converter.....	E+ £30 - £35
Teleplus 2x Converter.....	E++ £35 - £39
Vivitar 2x Converter.....	E+ £49
120 Insert.....	E+ / E++ £9 - £15
120 Super Mag.....	E+ £29
135N Super Mag.....	E+ / E++ £49 - £75
220 Insert.....	E+ / Mint- £9 - £20
220 Pro Mag.....	Mint- £20
AE Prism Finder N.....	E+ £79 - £89
Polaroid Mag.....	E+ / E++ £20 - £29
Prism Finder 645.....	As Seen / E++ £29 - £59
Prism Finder N.....	E+ £39
AD401 Strobe Bracket.....	Unused £45
Auto Extension Ring 1.....	E++ £25
Auto Extension Tube 2.....	E+ / E++ £25
Auto Extension Tube 3S.....	E++ £25
Power Drive N.....	Exc / E+ £45
Power Drive WG401.....	E+ £69
SCA396 Flash Adapter.....	E++ £45

Mamiya 645AFD Series

645AFD Body + Mag.....	E+ £399
645AF Body Only.....	Mint- £349
35mm F3.5 AF.....	E++ £449
45mm F2.8 AF.....	E++ £299
120mm F4 Macro MF.....	E++ £999
150mm F3.5 AF.....	E++ £299
210mm F4 AF ULD.....	E++ £699
AB402 L Bracket.....	Mint- £49
Auto Extension Tube NA401.....	Mint- £99
Auto Extension Tube NA403.....	Mint- £99
Polaroid Mag 645AFD.....	E+ £39
Right Angle Finder FA401.....	Mint- £85

Mamiya 7/7II Series

7 Body Only.....	E++ £499
43mm F4.5 L + Finder.....	E++ / Mint- £999 - £1,099
50mm F4.5 L.....	E++ £699
50mm F4.5 L + Finder.....	E++ £849
65mm F4 L.....	E++ £489
150mm F4.5 L.....	E+ / E++ £399 - £449
210mm F8 L + Finder.....	Mint- £749
Finder 150/210 FV704.....	E++ / Mint- £179 - £199
Panoramic Adapter AD701.....	E+ / E++ £65 - £75
Tripod Adapter N.....	E++ £25
ZE702 Polarising Filter.....	Mint- £149

Mamiya RB67 Series

Pro SD Gold Edition.....	Unused £1,250
Pro SD Complete + PD Prism.....	E++ £549
Pro S Complete.....	E+ £399
Pro S Body + WLF.....	E+ £199
Pro S Body Only.....	E+ £99
Pro Complete.....	E+ £299 - £349
50mm F4.5 C.....	E+ / E++ £199
127mm F3.5 KL.....	E++ £95 - £125
140mm F4.5 Macro ML-A.....	E+ £199 - £299
150mm F4 C Soft Focus.....	E++ £149
180mm F4.5.....	As Seen / E+ £69 - £149
180mm F4.5 C.....	As Seen / E+ £69 - £149
180mm F4.5 KL-A.....	E+ / E++ £199
250mm F4.5 C.....	E+ £169
Vivitar 2x Converter.....	E++ £45
Pro 120 Mag.....	E++ £39
Pro 220 Mag.....	As Seen £35
Pro S 220 Mag.....	E+ / E++ £29 - £145
Auto Extension Tube No1.....	E+ £65
Auto Extension Tube No1 (ProSD).....	E+ £59
Prism Finder.....	As Seen / E+ £49 - £79
Multi Angle Grip.....	E+ £39

Mamiya RZ67 Series

Pro II Complete.....	E+ / E++ £599 - £649
Pro Complete.....	E+ / E++ £449 - £599
50mm F4.5.....	Exc / E++ £249 - £350
50mm F4.5 W.....	Ex Demo / Mint £199 - £499
65mm F4 L-A.....	E+ £299
65mm F4 W.....	E++ £179
65mm F4.5.....	E+ £249
75mm F4.5 Shift W.....	E+ / E++ £399 - £549
100-200mm F5.2 W.....	E+ £399
110mm F2.8 W.....	E++ £289
140mm F4.5 Macro ML-A.....	E++ £299 - £399
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120 Pro Mag.....	E+ £49 - £59
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35mm F2 AFN.....	E++ £149
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150mm F4 HFT.....	E+ £149
150mm F4 PQ.....	E++ £549
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

HOW MANY shutter releases does it take to take a photo? In the case of the Ilford Sportsmaster, the answer is four – one for portraits, one for full-length figures, one for groups and one for scenery. Ilford marketed a number of cameras under the Sportsman name. The range included simple limited-option models all the way up to those with ten-speed shutters, wide-aperture lenses, coupled rangefinders and exposure meters. The Sportsmaster, on the other hand, was the only Ilford camera with this name, and is unique in having the focus set by one of four shutter-release buttons.

The late 1950s and early '60s saw a plethora of middle-of-the-range 35mm cameras. All were designed to fit the budget of the budding enthusiast not yet ready or able to move on to a fully fledged rangefinder or single lens reflex system. Many manufacturers were in the field, and here in the UK vast quantities of Ilford cameras were sold. As a result, many are still circulating in the car-boot sale/charity-shop/eBay pool.

The Sportsmaster was first sold in 1961, at the beginning of the era of fully automated consumer cameras. By this time, auto exposure was a reality, although autofocus was still some way down the line. In an attempt to make the camera as foolproof as possible, the manufacturers, Dacora in Germany, designed a four-button zone-focusing system, each button rotating the lens into the appropriate focus zone before firing the shutter. The German factory made the large majority of Ilford's cameras from this era and many were also sold in Europe with different names under the Dacora brand. The Sportsmaster, for example, appeared in Germany as the Dacora-matic 4D, the 4D standing for four *Drucktasten* (four push-buttons), and not, as some had hoped, an ability to travel in time and photograph the future!

I was never any good at games at school, and perhaps for that reason my Sportsmaster has been hidden at the back of a cupboard for many years. I don't even recall where I picked it up, but it was probably at a car-boot sale, as I've had it since before the days of eBay. As a youngster, I particularly hated being forced out onto the playing field in the winter months, and I decided to give the Sportsmaster a taste of his own medicine by choosing a cold February week to bring it out of the closet. After a few warming-up exercises, the



shutter was firing smoothly, and the 50-year-old automatic-exposure system appeared to be making some kind of effort to adjust the aperture according to the light levels. I went ahead and loaded up a roll of Kodak Gold 400 film.

The automatic-exposure system is pretty crude and inflexible. The shutter speed is set according to the film speed, and remains constant, with the aperture opened or closed depending on light levels. This inevitably means that with a fast film, and therefore a fast shutter speed, the aperture will be wide open in all but the brightest of conditions. Luckily, there is a workaround to allow a bit of flexibility. When the camera is set to use flash, the shutter speed remains at 1/30sec, and the aperture can be manually set. With the poor natural light in February, I used this method on several of my exposures, notably this indoor reflected self-portrait showing the camera in use (see below). You can clearly see that I am using the fourth shutter button, the one that sets the focus to portrait mode.

There was some novelty value in using the quirky focusing buttons, but apart from that, the camera didn't have much character. That said, the three-element, f/2.8 Dignar lens seemed quite sharp, as well it might for the price. I'm always amazed to see what an expensive hobby photography used to be, as these weren't cheap items. In 1961, the camera sold for £28 9s 8d (£28.48p), which translates to more than £500 at today's prices. I wonder if a digital camera costing £500 in 2013 will still be fully usable in 50 years' time? I don't think I would want to put any money on it. **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>. For more photos from the Ilford Sportsmaster, visit www.flickr.com/photos/tony_kemplen/sets/72157625926989324

Editorial

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